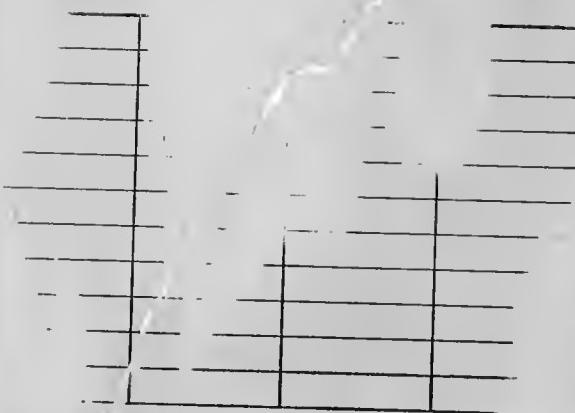




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# THE STUDENT KING



A ROMANTIC LIGHT OPERA  
in Three Acts.

BOOK and LYRICS BY

FREDERIC RANKEN  
and  
STANISLAUS STANGE

MUSIC BY

# REGINALD de KOVEN.

VOCAL SCORE, \$2.00 net  
76 "

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# CAST OF CHARACTERS

AS PERFORMED BY THE HENRY W. SAVAGE OPERA CO., AT THE STUDEBAKER THEATRE, CHICAGO  
May 21st 1906.

(MANAGEMENT OF HENRY W. SAVAGE.)

— FRANCIS,	The Student King.	Mr. Wm. C. Weedon.
— RUDOLPH,	King of Bohemia.	Mr. Raymond Hitchcock.
— GRUMBLEKOFF,		Mr. Gustave von Seyffertitz.
— MERRILAFF,	Cousin of Rudolph.	Mr. Thos. C. Leary.
— CUPID,	Chairman to the King.	Miss Bertha Bouscher.
— KLINGEL,	Curator of Prague.	Mr. Dittmar Poppin.
— HEINRICH,		Mr. Albert Pellaton.
— WILHELM.		Mr. Henry Coote.
— FRIEDERICH,		Mr. Percy Parsons.
— FERDINAND,		Mr. Laurence Rea.
— ILSA,	Princess of Tyrol.	Mme. Lina Abarbanell.
— FRAU BERTHA,	Hostess of the inn.	Miss Fannie Mc Intyre.
— FANTINE,	Maid of Ilsa.	Miss Katherine Ohls.
— LADY ANNE,	A Tyrolean noblewoman.	Miss Flavia Arcaro.
— MILKA,		Miss Bertyn Mortimer.
— GRETA,		Miss Eva Fallon.
HERALDS,	{	Miss Jeanne Calducci.
		Miss Katherine Cooper.

STUDENTS, MEN AT ARMS, TYROLEAN MAIDS and SWAINS, LADIES IN WAITING,  
COURTIERS, GYPSIES, CLOWNS, PANTALOONS, COLUMBINES  
and TOWNS PEOPLE.

TIME — A. D. 1600. PLACE — Prague, Bohemia.

Act I — University Place.. Summer.

Act II — Ball Room in Royal Palace.. Night.

Act III — Fest Hall of the University.. About 1130 P.M.

Staged by GEORGE MARION.

ARTHUR. WELD, Musical Director.

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## Act I.

## Opening Chorus.

Words by

FREDERIC RANKEN and  
STANISLAUS STANGE.

Music by

REGINALD de KOVEN.

Andante con moto.  
(Curtain rises)

**Choral.** (Horns) 





più vivo.

**Piano.** 

**f con brio**



Musical score page 6, measures 1-2. The score consists of two staves: treble and bass. The key signature is one sharp (F#). Measure 1 starts with eighth-note pairs in the treble staff, followed by eighth-note pairs in the bass staff. Measure 2 continues with eighth-note pairs in both staves.

Musical score page 6, measures 3-4. The treble staff shows eighth-note pairs with slurs and dynamic markings (>). The bass staff shows eighth-note pairs with slurs and dynamic markings (>).

Musical score page 6, measures 5-6. The treble staff shows eighth-note pairs with slurs and dynamic markings (>). The bass staff shows eighth-note pairs with slurs and dynamic markings (>). Measure 6 ends with a repeat sign and a first ending sign.

Listesso tempo.

(Trumpets on stage)

Musical score page 6, measures 7-8. The treble staff shows eighth-note pairs with slurs and dynamic markings (>). The bass staff shows eighth-note pairs with slurs and dynamic markings (>).

Musical score page 6, measures 9-10. The treble staff shows eighth-note pairs with slurs and dynamic markings (>). The bass staff shows eighth-note pairs with slurs and dynamic markings (>).

Musical score page 6, measures 11-12. The treble staff shows eighth-note pairs with slurs and dynamic markings (>). The bass staff shows eighth-note pairs with slurs and dynamic markings (>).

ff Curator.

This u - ni - ver - si - ty Calls me by cour - te - sy its Cu - - ra -

*f marcato*

{ Students off right Tenors.

Oh! what a bore!

tor. Basses.

{ Students off left Tenors.

Curator. Oh!

Try no ex-per-i-ment, All un-due mer-ri-ment I ab - hor. Basses.

say no more! Curator.

I sum-mon one and all, Heed now the trumpet call,

Tenors.

We keep a - way.  
Heed, I say. Basses.

*Curator.*  
*più animato*

c. *rall.*

Hear the trumpet call, Hear ye, one and all, Heed the call!

*f deciso*      *colla voce*      *mf*

*Allegro.*

c. *f*

No de-jec-tion for this e - lec-tion, Ev'ry Stu-dent, If not im-pru-dent,

*f*

c. *f*

Will o - bey the trumpet call. Hear ye now, I summon you, One and all!

Tenors. > poco raff. a tempo 2  
 We o - bey the trum - pet call. He has pow'r to sum-mon us,  
 Basses. > Curator. I have pow'r to sum-mon you,

Bassoon. > poco raff. a tempo 2  
 Bassoon. >

Allegro con brio.

One and all!  
 One and all!

Allegro con brio.

c. Curator. > Now Heralds, sound the call!

> ff (Trumpets on stage)

> c

Heinrich.

Allegro con spirito.  
10

Come out, come out! With song and shout, To greet the trum-pets

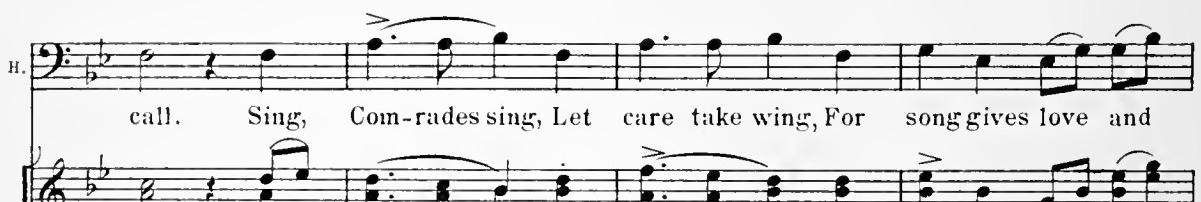


1st Corps.



Basses.

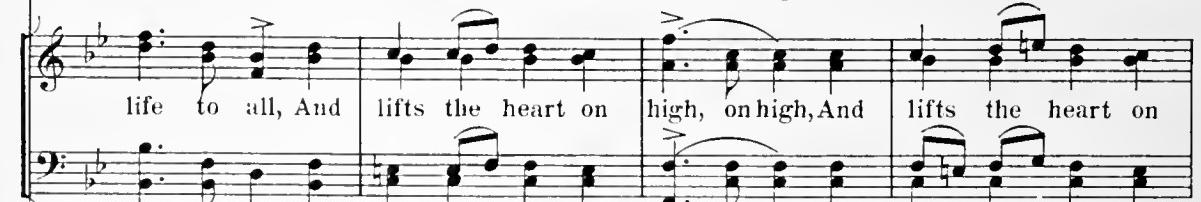
## Allegro con spirito.



call. Sing, Com-rades sing, Let care take wing, For song gives love and



life to all, And lifts the heart on high, on high, And lifts the heart on



life to all, And lifts the heart on high, on high, And lifts the heart on



Curator with Heinrich.

11

high! Who loves not wom-an, wine and song, Re - mains a fool his  
 high! Re - mains a fool his  
 Who loves not wom-an, wine and song,

whole life long! And  
 whole life long! And fools we ne'er will be, All mer-ry Stu-dents we. And

so we sing, you see, Our Val-le-ra, val-le-ra, val-le-ra, val-le-ra,  
 so we sing, you see, Our Val-le-ra, val-le-ra, val-le-ra, val-le-ra,  
 ff marcato

Curator.

B: *val - le - ra, sing we! —*

C: *Come*

*poco rall.*

c. *Heralds blow a - gain.* *Allegro vivo.*

*colla voce*

*ff* (Trumpets on stage)

Fried. *Allegro giocoso.*

A mil - 1er liv'd by an old mill stream,

*mf*

Fr. Sleep, Mil - ler, Sleep!

2d Corps Tenors Heinrich & 1st Corps Tenors

Sleep, Mil - ler, Sleep! Sleep, Mil - ler, Basses

Friedrich & Basses a2 Sleep, Mil - ler, Basses

Sleep, Mil - ler, Sleep! He had a daugh - ter, who was a dream, Sleep, Mil - ler,

Friederich (2d Bass) & 2d Corps

sleep! And she was a pret-ty girl, All her lov-ers said, And shed on-ly flirt, for she  
sleep! And she was a pret-ty girl, Her lov-ers said, And shed on-ly flirt, for she

animato

said: "I'll nev-er wed!" With a tra-la-la-la, Tra-la-la! This mil - ler knew not what  
said: "I'll not wed!" With tra-la-la-la, Tra-la-la! This man knew not what

H. & Fr. 1st & 2d Corps Fr. & 2d Corps

she had for-got With a tra-la-la-la - la - la - la, This mil - ler nev-er knew  
she had for-got With tra-la-la-la - la - la - la, This mil - ler nev-er knew

*ff animato*

*ff animato*

*ff animato*

Heinrich &amp; 1st Corps

14

*poco rall.*

Oh! sleep, Mil-ler,sleep! Tra - la-la-la.  
*poco rall.* *a tempo*

Oh! sleep, Mil-ler,sleep! Tra - la-la-la.

what was what; *Fried. & 1st Bass* Tra - la-la-la.  
 what was what; Tra - la-la-la.

*poco rall.* *a tempo* *f*

*Curator*

Cu. Now heralds,sound a - gain!

*ff* (Trumpets)

H &amp; Fr. &amp; 1st &amp; 2d Corps

Tenors

a2

The Basses

a2

trum - pets call, the  
 Heed now the trum-pet,call one and all!

*ff*

### Moderato assai

Wilhelm

Wilhelm

Fare

3d. Corps.  
Tatars.

## Tenors

Fare

### Basses

— 1 —

Trum-pets ring, To sum-mon us, they sing, They

V. V. rall. V. dim.

sing! —

### Moderato assai

well to thee, oh! for-est fair. Fare - well!

Fare-well! When—

well to thee oh! for-est fair

Fare well! When

270

Fare well!

leggiero

Will. sum-mer comes, We would be there.Fare-well! Farewell We *cresc.*

3d. Corps sum-mer comes, We would be there. Fare-well! *mf* We *cresc.*

Hei. Fr. *p* Fare well! Farewell

1st. & 2d. Corps Fare well! *mf* Fare well!

Will. love thy shade,We love thy shade,Each brook and glade,Each brook and glade,It's *cresc.*

3d. Corps love thy shade, Each brook and glade, It's

Hei. Fr. We *cresc.* love thy shade. Each brook and glade.

1st. & 2d. Corps We *cresc.* love thy shade. Each brook and glade.

Wil. *f* joy we share, So green, so green and fair. Fare well, fare  
 3d. Corps joy we share, So green, so green and fair. Farewell, fare  
 joy joy we share we share,  
 Hei. Fr.  
 We share Fare-well fare-  
 cresc.  
 1st. & 2d. Corps We share Fare-well fare-  
 cresc.  
 Wil. *f* dim. e rall. *p* Allegro vivo  
 well! Dear for-est green and fair. Fare - well!  
 3d. Corps *p* well! Dear for - est fair. Fare - well!  
 Dear For-est green and fair Curator  
 Hei. Fr. well Dear For - est green and fair Fare - well! Now  
 well *ff* Fare - well!  
 1st. & 2d. Corps Allegro vivo  
*p* dim. e rall. *p* *ff*

W.H. The Trum-pets call so loud - ly call  
Hein. & Fried. >  
Cur. Hein. & Fried. He - ralds loud - ly call!

*marcato*

w.H. *ff*  
Tan - tan - ta - ra, tan - ta - ra - ra - ra! So,  
3d Corps The trum - pets call, so,

Cur. Hein. & Fried. Tan - tan - ta - ra, tan - ta - ra - ra - ra! Heinrich & Curator  
1st & 2d Corps (with 1st Bass) *ff*  
Hear the trum-pets call! So,  
Friederich (with 2d Bass) *ff*

*ff* Trumpet

wil.

loud-ly call, Tan-ta - ra, tan-ta-ra - ra, - ra,  
1st 2d & 3d Corps

a<sup>2</sup> loud-ly call, Tan-ta - ra, tan-ta - ra - ra, - ra,  
H. & C.

Fried.

Ran.

## A la Marcia Poco Pomposo

Ferdinand

Ferd.

When the Stu-dents come marching to Prague, - Sound the  
4th Corps

## A la Marcia Poco Pomposo

4th Corps

Tenors Sound the  
Basses

Ferd.

fife and drum! Tho' they think ev'-ry lect-ure is a

Wilhelm (with 1st Tenors of those corps)

1st 2d & 3d Corps

fife and drum! See the Stu-dents come! Tho' they think ev'-ry lect-ure is a

H. & C.

Friedr.

Ferd. bore, — Let the drum go, boom, boom, boom!

All Corps W. Let the drum go, boom, boom, boom!

H. & C. So we

is a bore, Friedr.

*ff*

Ferd. In each mer - ry Stu - dent corps,

march, stiff as starch, In each mer - ry Stu - dent corps, So we

*a 2*

Till we can not march more. With a laugh, — We will

*erese.* Wilhelm

Heinrich

Friedr.

march, stiff as starch, Till we can-not march more. And a song,

*a 2*

*a 2*

4th Corps

&gt; Wil. Tenors



&gt; Heinr. Basses

Friedr.

All Corps

All Corps

Wil. Ferd.  
H. in Fried.

Tan-tan-ta - ra, tan-ta - ra - ra - ra, Tan-ta - ra, a 2 The

Ferdinand.

Wil. Ferd.  
trumpet sounds a - gain; Now hear the mer - ry strain, Hur - rah! We  
Hein. Fried. Friederich.

rall.

Allegro vivo e deciso.

Ferd.  
stu - dents live a mer - ry life, - Val - le, val - le - ra, juch -

Fried.

2d & 4th Corps.  
Tenors.

Curator (with 1st Bass). Basses.

Allegro vivo e deciso.

Wilhelm.

Wil.  
Ferd.

hei! We know no care, nor pain, nor strife, Val-le, val-le-ra, juch -

Heinrich.

Hein.  
Fried.

1st & 3d Corps.

hei! Val-le - ra!

1st & 3d Corps.

Val-le, val-le-ra, juch -

Ferdinand.

Wilhelm.

Wilh. & Ferd.

hei! Let oth - er men do, what they will, We'll be merry, mer - ry,

Friederich.

Heinrich.

Heinrich & Fried.

2d & 4th Corps.

hei! Let oth - er men do, what they will, We'll be mer - ry, mer - ry,

All Corps.

Wil.  
Ferd.

Hein.  
Fried.

All Corps.

*ff*

students still.

Val-le, val-le - ra, juch -  
*ff*

Più vivo.

Wil.  
Ferd.

Hein.  
Fried.

4th Corps

1st Corps.

All Corps.

*ff*

hei!

With val - le, val - le - ra,

With val - le, val - le - ra,

Our

Più vivo.

> *ff*

Wil.  
Ferd.

var - si - ty its prais - es sing, With val - le, val - le - ra, with

Hein.  
Fried.

*3d Corps.* *ff* *2d Corps.* *ff*

var - si - ty its prais - es sing, With val - le, val - le - ra, with

*cresc. e pressando*

val - le, val - le - ra, We'll hail our Stu - dent King with val - le - ra,

*All Corps.* *ff* *cresc e pressando*

val - le, val - le - ra, We'll hail our Stu - dent King with val - le - ra,

*cresc. e pressando*

*molto*

Wil.  
Ferd.

Hein.  
Fried.

val-le-ra, val-le-ra, hoch,hoch,hoch, juch - hei!

rall  
*marc.* *molto*

val-le, val-le - ra, juch-

val-le-ra, val-le-ra, hoch,hoch,hoch, juch - hei!

val-le, val-le - ra, juch -

*marc. molto*

*ff* *rall.*

Wil.  
Ferd.

hei! \_\_\_\_\_

Hein.  
Fried.

hei! \_\_\_\_\_

hei! \_\_\_\_\_

*a tempo*

Duet.  
“Opposites are We.”

Words by  
FREDERIG RANKEN and  
STANISLAUS STANGE.

Merrilaff and Grumblekoff.

Music by  
REGINALD de KOVEN.

Allegro scherzando.

Piano.

Grumblekoff. Merrilaff.

As coun - sel - lor, I scheme and plan, Dis - smil - eth not, he hates him-self.(Grum.) Dis -

Merrilaff. Grumblekoff. Merrilaff.

turbed by me, his bro - ther. Our fa - ther was a gen - tle-man, But gust - ing is his laugh - ter.(Merr.) In me be-hold a jov - ial elf.(Grum.) Al -

28

Grumblekoff.

*f deciso*

Merrilaff.

he re - sem - bles moth - er. To all my tricks in po - li - ties, Oh!  
 so a gen - ial graft - er.(Merr.) I dance, I chaff, I sing, I laugh(Grum.)Lord,

Grumblekoff.

Merrilaff.

what a craft - y min - ion! With lack of tact, he holds in fact, An  
 help these poor do - min - ions!(Merr.)We both a-gree to have,you see,(Grum.)Just

Merr. Ha! ha!

Ha! ha!

op - po - site o - pin - ion. (Grum.) Bah! yes bah!  
 op - po - site o - pin - ions.

stentato Hal hal!

Hal hal! Both

Bah! yes bah! With lack of tact, he holds in fact an

op - po - site o - pin - ion. *f* Oh!

*giocoso*

strange - ly made, How na - ture played her pranks on you and me. — A

*giocoso*

pair of jol - ly, mel - an - cho - ly op - po - sites are

*mf*

Wilhelm & Ferdinand.

we! — As you can see, they can't a - gree, And life be-comes a

Heinrich & Friederich

*ff ben marcato*

Rao. \* \*

Merrilaff  
& Grumblekoff.

az

bore. — With this un-gra-cious, dis - pu-ta - tious, trou-ble-some, trou-ble-some

1.

coun - sel - lor, With this trou-ble-some coun - sel - lor. —

Merrilaff.

He

2.

Merrilaff.

Grumblekoff.

lor. — Is - n't it sad, we can't a-gree? He is the cause of it,

Rwd.

\*

Rwd.

\* Rwd.

\*

you can see!

*simile*

Merrilaff.

Grumblekoff.

Is - n't it sad that he and I, Ev - er are quar-relling

till we die?

Rwd.

\*

## Election Ensemble

Introducing

## Song: A Student King.

Words by  
FREDERIC RANKEN and  
STANISLAUS STANGE.

Music by  
REGINALD de KOVEN.

Allegro con brio.

The musical score consists of eight staves of music for piano and voice parts. The piano part is on the left, and the vocal parts are on the right. The vocal parts are labeled with character names: Merrilaff, Grumblekoff, Wilhelm, Heinrich, Lose, Wilh., Grum., and a final unnamed character. The lyrics are integrated into the vocal parts, with some lines appearing above the staff and others below. The piano part features dynamic markings like *f*, *mf*, and *cresc.*

**Piano:**

**Merrilaff.** > Grumblekoff.  
Come, lads, your King be choosing! Much pre-cious time we're

**Wilhelm.** >  
los-ing. A-way with all re-flec-tion, now pro-ceed to the e-lec-tion!  
Heinrich.

**Lose**

**Wilh.**

**Grum.** >  
Com-mence at once, be-gin it! On you, friend Hans, we're

not anoth-er minute!

*cresc.*

Wilh.  
Ferd.

wait-ing now:

Fried.

On you, friend Hans, we're

Hein.

The Can - di - dates be stat - ing! Fried.



Students.

Tenors.

Larghetto quasi reci-  
tativo.

Curator.

waiting, The Can - di - dates be stat - ing!

In my of - fi - cial ca -

Basses.

Larghetto (*pomposo*)*f* marc.

Red. \*

Tempo I.

Students.

pa-ci - ty of re - cor - der; Read, Klingel, read, Klingel, read!



Tempo I.



Larghetto come l'ha  
Curator.

I have now placed them in al - pha - be - ti - cal or - - der;

*cresc. e marc. sempre*

Tempo I.

With. Ferd.

*poco rall.*

Students.

Tenors.

Heed, stu-dents, heed, stu-dents, heed! Stu-dents, heed, now read!

Basses.

Hein. Fried.

Allegro giocoso.

Curator.

Heinrich &amp; 1st Corps.

"A" stands for August; He's much too hot!

Allegro giocoso.

Wilh. &amp; 3d Corps.

Curator.



Musical score for Wilh. & 3d Corps. Bass part. The music is in common time, key signature is B-flat major (two flats). The bass line consists of quarter notes. The lyrics are: "V" stands for Val - ter; He's not worth a cent!

Friedrich &  
2d Corps.

Curator.

Ferd. &amp; 4th Corps.

Musical score for Friedrich & 2d Corps. Curator and Ferd. & 4th Corps. parts. The music is in common time, key signature is B-flat major (two flats). The vocal line consists of eighth and sixteenth notes. The lyrics are: Hell nev - er do! "D" stands for Dan - iel; We'll pass him too!

Musical score for W.F.H.F. and All Stud. parts. The music is in common time, key signature is B-flat major (two flats). The bass line consists of quarter notes. The lyrics are: "V" stands for Val - ter; He's not worth a cent!

Curator.

W.F.H.F.  
and All Stud.

poco rall.

Ferd.

Curator.

Musical score for Curator, W.F.H.F. and All Stud., and Ferd. parts. The music is in common time, key signature is B-flat major (two flats). The vocal line consists of eighth and sixteenth notes. The lyrics are: "E" stands for Ernest; He's much too small! "F" stands for Francis,best of them all!

Musical score for Bass part. The music is in common time, key signature is B-flat major (two flats). The bass line consists of quarter notes. The lyrics are: "ff colla voce"

Con spirito.

Wilh.

Ferd.

Wilh. &  
Ferd.  
*a 2*

I vote for Francis; His prais-es I sing, All vote for Fran-cis, for

Hein.



Con spirito.



*poco ritard.*

Fran-cis, for Fran-cis, We vote for Fran-cis, Our stu - dent King!

Hein. &amp; Fried.

*a 2**a tempo*

Students.

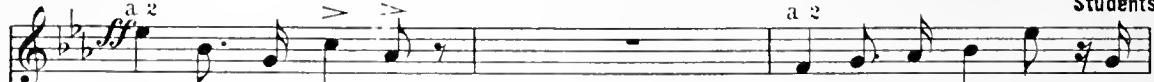
Tenors.

*a 2*

Wilh. &amp; Ferd.

*a 2*

Students.



I stand for Fran-cis!

We vote for Fran-cis, For

Basses.

*a 2*

Hein. &amp; Fried.

*a 2*

His prais-es we sing,



*ff rit.*

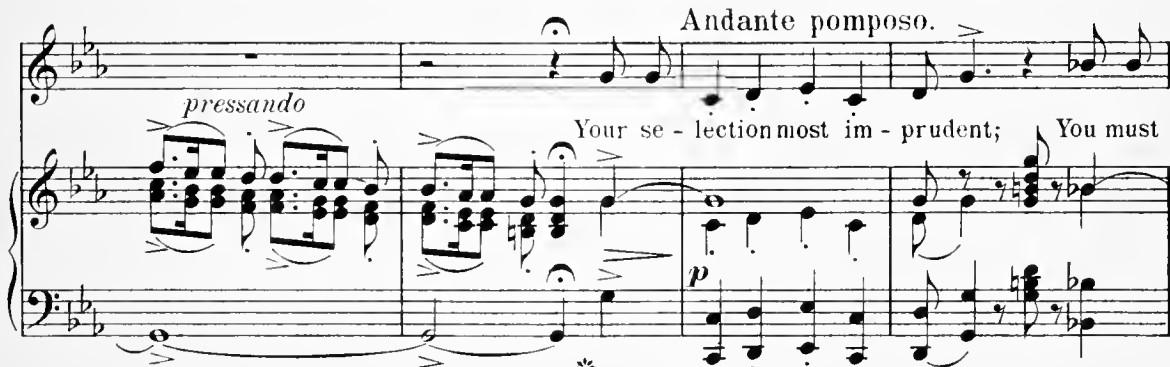
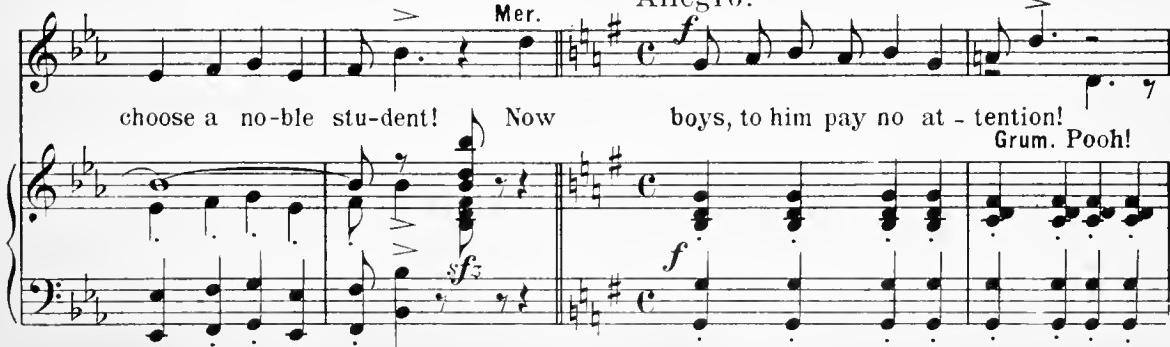
Hein. Fried. &amp; Students.

*ff colla voce**stentato**Moderato.* *Grum.*

Hoch! Hoch! Ra, ra, ra, ra, val - le - ra! Hold!

*Andante pomposo.**pressando*

Your se - lection most im - prudent; You must

*Allegro.**Mer.*choose a no-ble stu-dent! Now boys, to him pay no at - tention!  
Grum. Pooh!

Mer.

Ferd.

He for ev - er seeks dis - sen-tion. Your busi - ness here: but  
Grum: Bah!

cresc.

to re-port Our choice un-to the King and Court. Basses & Hein.  
Fried.

Our an- cient rights you

ff

Tenors & Ferd.  
(Wilh.)

Ferd. } only  
(Wilh.)

All

Who - eer we choose we will e - lect, Who - eer we choose we

must re-spect,

Rein. } only  
(Fried.)

All

poco rall.

will e - lect, we will, we will e - lect. —

poco rall.

f pressando

*a2*

sum-mon you, ap-pear! *Basses* *a2*

*Poco sostenuto*

Francis *f*

Dear comrades all, a greet-ing, My love I bring. Why

*Poco sostenuto*

*Red.* \*

Ferd

at this fes-tal meet-ing, of hon - ors sing? Dear Francis, you're e-lect-ed

*Red.* \*

Allegro con brio

{Franc.

{Ferd.

King! High Carni-val! High

Students 1st & 3d Corps High Carni-val! What mag-ic it con-tains! High

Students 2d & 4th Corps Hein. High Carni-val! What mag-ic it con-tains!

Fried.

Allegro con brio

Carni-val! The King of mis-chief reigns.

Carni-val! High Carni-val! The King of mis-chief reigns.

High Carni-val! Now mis-chief reigns.

Francis  
*f con spirito*

To - day we hold high Car - ni-val, The King of mis - chieff  
You choose me King of Car - ni-val, My pride no words can

*con spirito*

reigns, His sway is here most ab - so-lute, His will a - lone ob -  
voice, But by our u - ni - ver - si - ty, You'll not re-gret your

*declaimando*

tains. The monarch of Bo - hem-i - a Must yield to him his throne, Un -  
choice. As monarch of Bo - hem-i - a, I'll prove a mer-ry King, And

*f colla voce*

til to-night King Car - ni-val shall rule this town a - lone.  
while we hold high Car - ni-val, we'll make the wel - kin ring.

*marc.*

*rall.*

*a tempo*

*a tempo*

We sing high Car - ni - val, high Car - ni - val, The

Basses & Hein. Fried.

Poco rubato

King of mis - chief reigns. The cus - tom of Bo - he - mia, Its

prais - es loud - ly sing, { Doth hold the King of high  
To - day we hold high

Car - ni - val, Must be a Stu - dent King. } The cus - tom of Bo -  
Car - ni - val, And I'm your Stu - dent King. }

Basses

*Frances* *allarg.*

he - mia, Its prais-es loud - ly sing! { Doth hold, the King of  
To - day we hold high

*colla voce*

1. *p. rall.* *a tempo* 2. *rall. ad lib.*

Car - ni - val, Must be a Stu - dent King! I'm your Stu - dent

Car - ni - val And

2. *rall.*

The Stu - dent King! King! Stu - dent

Our

1. *rall.* 2. *a tempo*

*colla voce*

King!

King!

*a tempo pressando*

*Ad.*

## Entrance of Ilsa.

## Introducing

Words by              Song: The Pretty Tyrolese.  
FREDERIC RANKEN and  
STANISLAUS STANGE.

Music by  
REGINALD de KOVEN.

Allegro commodo.

A musical score page for piano and orchestra. The top half shows the piano part in G major, 2/4 time, with dynamic markings 'f' and 'ff'. The bottom half shows the orchestra part in G major, 2/4 time, with dynamics 'cresc.' and 'ff'. The score includes various musical symbols like eighth and sixteenth notes, rests, and slurs.

Girls

## Sopranos.

**Altos.**

II - sa woulda - wooing go,

VII

$\wp_{\alpha \beta}$       \*      simile

Heigh-o! and heigh-o! She's disguised so none may know, she's disguised so

Heigh-o! and heigh-o! She's disguised so none may know, she's disguised so

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A II. a 2.

none may know. Heigh - o! and heigh - o! So none may know. In  
*cresc.*

peas - ant gar - ments she's arrayed, Just like a sim - ple moun - tain maid,  
*mf*

a 2. *cresc.*  
 Not precise, nor ve - ry staid, This pret - ty lit - tle mountain maid,

*cresc.*

Heigh - o! and heigh - o! Tra, la, la, la, la, la, la, la. Heigh - o!  
*f marcato*      *dim. e poco rit.*      *a tempo*  
*mf*

Heigh - o! H - sa would a - woo - ing go, With heigh - o!

May she find a lov - er, oh! Heigh - o! Heigh - o!

*a.2.*  
Il - sa would her heart bestow, She would a - wooing go.

**Allegro non troppo.**

Hea (off stage)

My wares I cry, wh'll buy? wh'll buy? My wares I cry, wh'll

buy, who'll buy, who'll buy, who'll buy, who'll buy?—

## Tempo di Valse

Sopranos.

Our Il-sa's cry! She must be nigh, *Altos.* Her wares to cry. Who'll

*f con brio*

*cresc.*

buy, who'll buy, who'll buy? Come buy, now come buy, come buy!—

*ff*

*ff*

## Allegretto tranquillo.

Il-sa.

From the

*mf*

*poco rall.*

mountain, where like fountain, Springs of sil-ver gleaming laugh and play, Lone heart

*mf*

ach-ing, home for - sak-ing, Have I hith er woo-ing come to - day. Bells were

*cresc.*

ringing, Birds were sing-ing, In a mer-ry, hap-py rounde - lay; Cu-pid

*dim.*

*poco rit.*

call - ing, hope fore - stall-ing, Made me bring my heart this way.

*poco rit.*

Tempo I.

*mf*

My wares I cry; come buy, come buy, come buy, come buy, come

*Girls.*

buy! Our Il - sa's cry! Her wares who'll buy? who'll

buy? Come buy, come buy, come buy!

Allegretto con moto.

*mf Ilsa.*

Sim - ple mountain maid, from the Ty - rol - ese, Sell - ing country wares, ah!

*cresc.*

won't you buy them please? Here are dainties rare, gold - en Alpine cheese; Come

*cresc.*

lunga

Più mosso, a la Valse.

*a tempo*

buy all from the Ty - rol - ese! \_\_\_\_\_ (Yodel) \_\_\_\_\_

*a tempo*

*fz*

p

R. ed. \*

Come! buy all from the Ty - rol - ese! \_\_\_\_\_

*fz*

R. ed. \*

Ilse (with Sopranos)  
Sopranos.

Girls.

(Yodel)  
Altos.

Sim - ple moun-tain maid, from the Ty - rol - ese, Sell - ing country wares,

*mf*

Come!

Won't you buy them please? Here are dainties rare, made to please. Come!

*Tempo I.*

buy all from the Ty - rol - ese! Ilse. My wares I cry; come

buy all from the Ty - rol - ese! *Tempo I.*

*fz*

*ff*

*Rec.* \* Ilse. *Sopr.* Come buy, come buy!

Altos. Come buy, come buy, come, buy! *p*

*sfs* *sfs*

*Rec.* \*

## Romanza.

“Give Me Thy Heart Love.”

Words by  
FREDERIC RANKEN.

Fortunatus.

Music by  
REGINALD de KOVEN.

Moderato appassionato.

*marcato*

Piano.

Fortunatus.

*mf*A se - cret lies — with-in my  
The mu - sic of — thy voice is

*rall.*

*p*

heart, I fain would see, I fain would see, A  
sweet, in ca - dence clear in ca - dence clear, The

F. *cresc.*

se - cret sweet\_ I pray im - part a - lone, a - lone to me, a - lone to  
words now trem - bling on thy lips I long, I long to hear, I long to

*cresc.* *p*

F. *cresc.*

me. 'Tis where young Cu - pid soft - ly crept and  
hear. The love - light gleam-ing in thine eyes, the

*cresc.*

F. *ff* *p* *rall.*

woke the love that long had slept, Ah! to that heart so safe - ly  
pass - ion mur-mured in thy sighs, All seem to speak the words I

*p colla voce*

*Rd.* \*

*sempre*

Allegro moderato.

kept, thou hast the key, thou hast the key.  
prize, I love thee dear, I love thee dear.

F. *rall.* *a tempo*

Give me thy heart, dear, give me thy soul, dear, let me the love there so long  
captive, set free—

*cresc.*

F. *f*

Close let me hold thee, mine arms en-fold thee,

F. *rall.* **Tempo I.**

then will I swear dear, I love on-ly thee. mine arms enfold thee,

F. *allarg.* *rall.*

then will I swear dear, I love but thee, I love but thee. *molto cresc. allarg.* *rall.*

*R&d.* \*

# Entrance of the King.

Words by

FREDERIC RANKEN and  
STANISLAUS STANGE.

Chorus

Music by

REGINALD de KOVEN.

Allegro pomposo, a la Marcia

Piano.

*f pesante*

*3*      *3*

The musical score consists of four systems of music. The first system shows the piano accompaniment in C major, 2/4 time, with dynamic *f pesante*. The second system starts with a piano dynamic *f*, followed by the Chorus (Sopranos, Tenors & Basses) singing "Our King with royal pageantry ad-vanc-es," and Basses providing harmonic support. The third system begins with a piano dynamic *f*, followed by Tenors & Basses singing "Wel-come him with mer-ry fife and drums," and Basses continuing harmonic support. The fourth system shows a piano dynamic *cresc.* followed by Basses singing "This reg-al pomphis dig-nity en-hances," and Basses continuing harmonic support.

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*ff*

Greet him with a cheer; be-hold, he comes! Be-hold! he comes; So

*ff*

*Sopranos deciso e marc.*

a 2

greet him with a cheer; be hold, he comes!

Bow! Bow!

Tenors

*ff marc.*

*a 2*

To our no - ble Mon-arch, Now en-throned with-in his old Bath - Chair, Bow with

Basses

love and ad-mir - a - tion, for his rank and sta-tion, Loud-ly with your plaud-its rend the

air. So Bow! bow! to our no - ble Mon-arch; Now en -

throned with-in his old Bath - Chair. Bow with love and ad-mir - a - tion, for his

rank and sta - tion. Loud - iy with your plaud - its rend the

2d Tenors  
Basses

air! Then shout hur-ray! Then shout hur-ray! to greet our King, who comes to

*rall. marc. molto*

day, enthroned with in his state Bath - Chair.

*rall.*

Reed. \*

59  
Song.

## “I Took Them All.”

Words by  
FREDERIC RANKEN and  
STANISLAUS STANGE.

King, Merrilaff, Grumblekoff.

Music by  
REGINALD de KOVEN.

Allegro vivace.

Piano.

King.

When as a child I found, that I had trouble and to spare to,  
Now as ye sew, So must you rip, In ear - ly youth be learning;

Then some one's pills would cure the ills, that child-hood oft is heir to; And  
The lane is long that stomach strong that nev - er knew a turn-ing; And

poco meno  
when a young am - bi-tious pow'r would all with - in me stir up,  
some of those who come to cough, re - main to spray, for - ev - er,

poco meno  
deciso

Merrilaff &  
f a 2

*a tempo*

I'd quick - ly take a pint, I think, of sick - ly soothing sy - rup. He'd  
By all that's bald, of man - y called but few get up! That's clev - er! But  
*a tempo*

Grumblekoff

King.

drink some sooth-ing sy - rup. In place of eat - ing wholesome food and  
few get up! That's clev - er! To call a doc - tor to your bed, Is

smok-ing a Ma - nil - la, They fed me slops and druggists shops, pro -  
real - ly ha - ri - ca - ri! Thro' lack of skill, they thousands kill, and

vid - ed Sars' - pa - ril - la. So when grown up at  
should be forced to mar - ry. For ev - 'ry pa - tient  
*poco meno*

*mf*      *deciso*

*a tempo*

last I found, That all there was a - bout it, I had to have some  
that they lose, This world, they de - ci - mate it - To draw it mild, sup -  
*a tempo*

pill or salve, I could - n't live with - out it.  
To draw it mild, sup - supply a child, and help re - pop - u - late it.

Sopranos

Chorus.

He had to have some pill or salve, He couldn't live with - out it.  
To draw it mild, sup - supply a child, and help re - pop - u - late it.

Tenors

Basses

Allegro moderato.

Chorus Sopranos King.

So I took them all; He took them all. In dos - es large, in dos - es  
So I'd wed them all; He'd wed them all. Phy - si - cians large, phy-si-cians

Allegro moderato.

Tenors & Basses

Chorus.

Sopranos.

King.

small; Both large and small. The most ex - pen - sive had the call, each  
 small; Both large and small. I'd ad - ver - tize, and high - ly prize, This

Tenors &amp; Basses.

Chorus.  
Sopr's.

new-found fake for pain or ache, So I took them all; He took them all.  
 new made law I'd i - do-lize, And I'd wed them all; H'd wed them all.

Tenors &amp; Basses. &gt;

Red. \*

King.

Chorus.  
>Sopr's.

King.

So \_\_\_\_\_ I took them all; He took them all. In dos-es large and dos-es small, The  
 So \_\_\_\_\_ I'd wed them all; H'd wed them all. The most expen - sive had the call, When

Tenors &amp; Basses.



most ex - pen - sive had the call; I took it, \_\_\_\_\_ that was all.  
 pa-tients die, their place supply, I'd wed 'em \_\_\_\_\_ one and all.

*1.*

Sopranos King, Merrilaff Grumblekoff. Chorus.

So he took them all; He took them all. In dos - es large and dos - es  
 So he'd wed them all; He'd wed them all. In batch - es large and batches

Tenors & Basses

*a2*

K.M. & Gr. Chorus. King.

And The  
 small; He took them all. The most ex - pen-sive had the call, And  
 small; He'd wed them all. When pa - tients die, their place sup - supply, The

64  
Merrilaff &  
Grumblekoff.

a 2 *ff*

King.

some were large and some were small; I took 'em that was all.  
most il - lit - er - ate I would try, He'd wed 'em, one and all.

*p*

some were large and some were small; I took 'em that was all.  
most il - lit - er - ate I would try, He'd wed 'em, one and all.

*ff*

*sf*

*Rd.*

\*

Dance.

*mf*

*cresc.*

*Rd.* \*



## Finale I.

Words by  
FREDERIC RANKEN and  
STANISLAUS STANGE.

Music by  
REGINALD de KOVEN.

Allegro con brio.

Piano

Wil. & Ferd.

He. & Fred.

Sopranos

Tenors

Basses

ff

Wil. & Ferd.

He. & Fred.

ff marc. molto

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F. Wil.  
Ferd.

**Francis**

reigns! The cus-tom of Bo-hemia, It's praises loud-ly sing, Doth

He.  
Fred.

reigns!

reigns!

reigns!

reigns!

reigns!

reigns!

reigns!

*f poco rubato*

hold: the King of Carni-val, Must be a Student King.

The

**Principals & Chorus**

The

F. *rall.*

Doth hold: the King of  
cus-tom of Bo-he-mia, Its praises loud - ly sing,  
cus-tom of Bo-he-mia, Its praises loud - ly sing,

*colla voce*

Poco Agitato. King  
Car-ni-val, Must be a stu - dent King. Come herel Draw  
A stu - dent King.  
A stu - dent King.

Poco Agitato.  
*mf cantabile*

K. near! Come here! Draw near!  
*rall.*

## Andante con moto.

K. G. *mf* King  
 Oh! sweet days of yore, Twenty years a - go, You said that be-

G. K. King >  
 fore! I know! I know! Then I lost a son, A

K. animando  
 son, I held most dear, of him you now re-mind me, of days long left be-

K. F. Quasi Recit. King Largamente  
 hind me. Your name? What oth-er?

F. Francis  
 Fran-cis. Frau. Bertha is my  
*colla voce*

F. B. Bertha > pressando > Allegro agitato  
 mo - ther. Nol no! Nol no! I know not what I say. Could

B. I the truth im-part! For fear of death I hold my breath. Thou dearsoul of my  
*ffrall.*

B. King lunga poco ad lib Grumbleholfe  
 K. G. heart. Give here, the crown Francis! Had he lived, my son! Your ma-je-sty, have  
*p poco ad lib*

G. King donel Kneel downl Tempo I.  
 K.

Ferd. Hur-rah! Hur-rah! Hur-rah!  
 Chorus & Principals Then  
 Hur-rah! Hur-rah! Hur-rah!

*f*

Allegro con brio.

*f*

Allegro gioioso

Ferd. Hoch! Hoch! Hoch! Our Stu-dent King shall reign to-day Then Hoch! Hoch! Hoch! what  
erese.

Chorus Tenors

Then Hoch! Hoch! Hoch! what  
 Basses

Ferd. e'er he wills, we must o-bey. Who loves not wo-man, wine and song, Re-  
 e'er he wills, we must o-bey.

Ferd. mains a fool his whole life long. Then hail! to our Stu-dent King, right

Tenors

Then hail! to our Stu-dent King, right

Basses

Ferd.

mer-ri - ly we sing, Then hail! to our Stu - dent King! Val -  
*1st. & 2d. Sopranos ff*

Then hail! to our Stu - dent King!

mer-ri - ly we sing, Then hail! to our Stu - dent King! Val -

Ferd.

val - le - ral Val - le - ral Hoch! Hoch!

val - le - ral Val - le - ral *molto f*  
*a2*

Val - le - ral Val - le - ral

Ferd.

Hoch! Hoch! Hoch! Hoch! Val - le - ral Hoch! Hoch!

Hoch! Hoch! Hoch! Hoch! Val - le - ral Hoch! Hoch!

Hoch! Hoch! Hoch! Hoch!

72

Francis.

Allegro a la marcia e marc.

Fra. You have made me your Student King, — To your

Our Student King! —

Our Student King! —

Allegro a la marcia e marc.

*ff*

*f*

*crese.*

friendship I proudly cling, — There is noth-ing so near so sweet, or as dear, Ac-

*crese.*

*ff*

cept then a stu-dent-greet-ing.

Sopranos. *ff* a<sup>2</sup>

Tenors & Basses. a<sup>2</sup>

Then it's hail! to our comrade's reign, — Shout in

*ff*

Fra.

For aye, your friend till my rule shall end, For—  
joyous acclaim a - gain! Then it's  
marc.

K.

I am your Stu - dent King! — My  
Hail! to our Stu - dent King! —

Poco agitato.

K.

roy-al throne I ab-di-cate, In fa-vor of your King, And now to help me

K. *mf rall.*  
woo a mate, A ser-e-nade I'll sing. Some sweet-ly ten-der tune,  
*mf*  
Some  
Princ. & Chorus.  
Some  
Some

*rall.*

K. *a tempo*  
Then give me now my old bassoon!  
*rall.* *poco rall.*  
sweetly tender tune. Then give him his bas-soon!  
sweetly tender tune. Then give him his bas-soon!  
*rall.* *f a tempo* *rall.*

Tempo di Valse.

K. *mf* King.

Sweet La-dy Ann, Thy name I  
Sweet La-dy Ann, Who sings this

*cresc.*

croon, } Sweet La-dy Ann, Sweet La-dy Ann, { Hear my,  
tune, } Is a,

Chorus. Sweet La-dy Ann,

*cresc.*

(King plays on bassoon)

Merrilaff.

Hear my,  
Is a, Bas- soon!  
Ba - boon!

Chorus. Giocoso.

King.

King.

Hear my bas - soon!  
Is a ba - boon!

Tenors.

Hear his bas - soon!  
Is a ba - boon!

Basses.

I play on my

K. old bas-soon, A per-fect-ly ex-qui-si-te tune, This

K. *cresc.* dit-ty love-la-den, Will cap-ture the maid-en, Who lists to my old bas-

(King plays)

K. soon. *Sopranos f a<sup>2</sup>* Chorus. He plays on his old bas-soon, A per-fect-ly  
Tenors & Basses a<sup>2</sup>

*molto dim.*

ex-qui-si-te tune, His dit-ty love-la-den, Will cap-ture the

*f molto dim.*

King.

Who lists to my old bas - soon.  
maid - en, Who lists to my old bas - soon.

Ferd.

'Tis almost noon; The la - dy we wait for can - not com<sup>e</sup> too

Allegro con brio.

soon! *Sopranos.*

*rall.*

Chorus. The la - dy he called on his old bas - soon!

*Tenors.*

*Basses.*

*rall.*

*ff*

78  
Tempo rubato, a la Mazurka.

**Chorus.**

Ah! Some lov - er calls me, Lit - tle I reck,

**Tempo rubato, a la Mazurka.**

**A.** What- e'er be - falls me, I am a Czech! All wild with - in me,

*maz.* *sf*

**A.** See Cu-pid's dart, Who here will win me? Red is my heart!

*colla voce* *a tempo*

**A.**

*rall.* *ff a tempo*

**Principals & Chorus.  
Sopranos.** Who here will win me?  
*rall.*

All wild with-in her, see Cu-pid's dart, Who here will win me?

**Tenors.**

**Basses.**

*rall.*

*a tempo.* Allegro vivace. *marc. molto*

A. Red is my heart. Child of Bo-hemia, It's mountains, it's

Red her heart.

*a tempo.* Allegro vivace.

A. plains, It's mu-sic and it's mad-ness, All surge in my veins.

rall. *ff a tempo*

Vivace molto.

A. Child of Bo-he-mia, It's mountains and it's plains, It's mu-sic and it's *Fantine.* *rall.*

B. Bertha. It's mu-sic and its *Francis, Wilhelm & Ferdinand.*

Chorus. Sopranos. Heinrich & Friederich. It's mu-sic and its

Child of Bo-he-mia, It's mountains and it's plains, *Tenors.*

Basses.

Vivace molto.

*rall.*



M. pare for a sur - prise, Be - hind the La - dy Anne, the Princess Il - sa

A. Anne.

M. lies. I confess, you rightly guess, I am the Princess Il - sa!

Principals. She

A. Principals I am the Princess Il - sa!

Chorus.  
Sopr.

is the Prin - cess II - sa! She is the Princess Il - sa!

Tenors.

Basses.

K. Gr. M.

King. *mf* Grumblekoff. > Merrilaff. Allegro pomposo.

'Tis kill or cure! Shall kill you sure. Princess. Il - sa, His Majes - ty, the

M. A. Anne. *ff* *Rd.* \* King.

King! Oh! what that queer old King! Fair

Sopr.

Princ. & Chorus. His Maj es - ty, the King!

Tenors.

Basses.

K. A. Anne.

Prin - cess, I give you greet - ing, Great Mon - arch, à hap - py

*colla voce*

A. meeting. *ff* *rall.*

Princ. & Chorus. The Princess, the Princess Il - sa is she!

*pesante* *rall.*

## Allegro moderato.

I. *Il-sa.*

My wares I cry! Who'll buy? who'll buy? My wares I cry!

A. *Fa.*  
B.

Fra.  
Fer.

'Tis her  
Francis.

Hei.  
Fried.

## Allegro moderato.

*mf*

*accel.*

I.

my wares I cry!

A. *Anne.*  
Fa. *Fantine.*

B. *Bertha.*

Il - sa's cry! Who'll buy, who'll buy, who'll buy?

Fra. *Francis.*  
Fer. cry!

Ferdinand. 'Tis her cry! Who'll buy, who'll buy, who'll buy?

Hei. *a 2.*  
Fried. *poco rall.*

Friederich. Tis her cry!

Sopranos.

Who'll buy, who'll buy, who'll buy?

Tenors.

Basses.

*poco rall.*

1. Sim - ple mountain maid, From the Ty-ro-lese, Sell - ing country wares, Oh!

A.  
Fa.  
B.

Fra.  
Fer.

Hei.  
Fred.

Francis.

My sweet - heart, What does she

Ferdinand.

a 2.

1. won't you buy them please? Here are dainties rare, Gold-en Al-pine cheese, Come,

A.  
Fa.  
B.

Fra.  
Fer.

here? Coun - - - try ware.

Hei.  
Fred.

cresc.

I. *ff*  
 buy all from the Ty-ro-lese! *Yodle ad lib.*

A.  
Fa.  
B.  
 Buy them please! *Ferdinand.*

Fra.  
Fer.  
 Buy them please! *Col - - um - bine!* I'm

Hei.  
Fried.  
*Piu mosso.*

Tyrolean Girls. *Yodle ad lib.*

Sim - ple mountain maid, From the Ty-rolese,  
*Piu mosso.*

*Red.* \* *Red.\**

I. *ff*  
*Come,*

A.  
Fa.  
B.  
*Come,*

Fra.  
Fer.  
 wait - ing for thee *Col - - um - bine.* *Come,*

Hei.  
Fried.  
*All Chorus.*

*Come,*  
*Tenors:*  
 selling country wares, Won't you buy them, please? Here are dainties rare, dainties rare,  
*ff*

Allegro moderato sostenuto.

1. buy all from the Ty - ro - lese!

A.  
Fra.  
B. buy all from the Ty - ro - lese!  
love my pret - ty Ty - ro - lese!

Francis.  
Ferd. buy all from the Ty - ro - lese!

Francis. f Come, share my throne, sweetheart, be my

buy all from the Ty - ro - lese!

Allegro moderato sostenuto.

Ilsa. I'll be your Queen to-day! But

Francis. Queen to-day! Ah! nev - er can we part, you I love alway.

Anne. His Queen to-day.

Bertha. Wil. Fred. Fried. Fried.

L. *f*  
then, what af - ter mor - row? I ask you, pray; I  
*pian.*  
Ah! be my  
A.  
Anne.  
B.  
Bertha. We ask you, pray;  
Wil.  
Ferd.  
Fried.  
Fried.

*cresc.*

L. *cresc. ed. accel.*  
ask, what af - ter mor - row? Will that bring joy or sor - row? The  
*pian.*  
Queen to - day  
*cresc. ed. accel.*

L. *ff*  
thought of sweet to - mor - row, Brings us joy and hope to -  
*pian.*  
*rall.*  
*ff*  
*rall.*

## Andante con moto.

88

I. *Alsa* *mf* a 2  
 A. day. *Anne* Ah! fond heart des-pairing nev - er, Hoping on and on for-  
 F. a 2 *Fantine*  
 B. *Bertha* Ah! fond heart des-pairing nev - er, Hoping on and on for-  
 Fr. *Francis*  
 F. day. Ah! fond heart des-pairing nev - er, Hoping on and on for-  
 Will. *Wilhelm*  
 Ferd. Ferdinand Ah! fond heart des-pairing nev - er, Hoping on and on for-  
 Heinrich *Heinrich*  
 He. Fried. *Friederick* Ah! fond heart des-pairing nev - er, Hoping on and on for-  
 Andante con moto.  
 I. *cresc.*  
 A. ev.er. Longing for that sweet to - mor-row, seeking hope to  
 F. B. ev.er. Longing for that sweet to - mor-row, seeking hope to  
 Fr. ev.er. Longing for that sweet to - mor-row, seeking hope and strength from time to  
 Wjl. Werd. ev.er. Longing for that sweet to - mor-row, seeking hope and strength from time to  
 He. Fried. ev.er. Longing for that sweet to - mor-row, seeking hope to  
*cresc.*

I.  
A.

Fa.  
B.

Fr.

Wil.  
Ferd.

He.  
Fried.

borrow; Now hoping on for  
borrow; Fond heart despair-ing never, Now hoping on for  
borrow; Fond heart despair-ing never, Hoping on and on for  
borrow; Ah! fond heart, despairing never,

I.  
A.

Fa.  
B.

Fr.

Wil.  
Ferd.

He.  
Fried.

ever, Longing for the sweet to - morrow Hope to cheer, to cheer us, on our Hop - ing on,  
ever, Longing for the sweet to - morrow Hope to cheer, to cheer us, on our Hop - ing on,  
ever, Longing for the sweet to - morrow Hope to cheer, to cheer us, on our Hop - ing on,  
ever, Longing for the sweet to - morrow Hope to cheer, to cheer us, on our Hop - ing on,  
Longing for the sweet to - morrow Hope to cheer, our

cresc.

a 2

f

Più mosso.

hope give  
way, Give us hope, yes hope and  
way, Give us hope, give  
way, Fond heart despair - ing never, Give hope, yes  
way, Fond heart despair - ing never, Give us hope, yes give us  
way, Ah! fond heart despairing never, Give us hope  
hope for to - day!

Allegro molto, a la Valse.

courage for to - day! 'Tis noon! 'Tis  
hope, for to - day! 'Tis noon! 'Tis  
hope, for to - day! Franc.  
hope, for to - day! 'Tis noon! Will. a. 2. Ferd. 'Tis  
hope, for to - day! Sopranos.  
Other Principals & Chorus. 'Tis noon! Ring out! Ring out wild bells!  
Tenors. Basses.

Allegro molto, a la Valse.

ff Red. \* Red. \*

## 91 town, now a-way, with gown,

I. A. noon! 'tis noon! Will startle the town, a-way, with cap and gown, now 'tis  
 Fa. B. noon! 'tis noon! Will startle the town, a-way, with cap and gown, now 'tis  
 Fr. Wil. Ferd. Francis & Wilh. town, now  
 He. Fried. noon! 'tis noon! Will startle the town, a-way, with cap and gown, now 'tis  
 Ring out our college yells! Will rouse the town, a-way, with cap and gown, now 'tis  
 a-way, with gown,  
 cresc. molto

the bells ring noon!

I. A. noon, high noon! Hear the bells ring a tune! Hoch! hoch!  
 Fa. B. noon, high noon! Hear the bells ring a tune! Hoch! hoch!  
 Fr. Ferd. noon, high noon! Hear the bells ring a tune! Hoch! hoch!  
 He. Fried. noon, high noon! Hear the bells ring a tune! Hoch! hoch!  
 noon, high noon! Hear 'tis noon! high noon! Hoch! hoch!

1. A.

High Carni-val!

F.A.  
B.

Fr.

High Carni-val!

Wil.  
Ferd.

High Carni-val, high Carni-val! What ma-gic it con-

K.  
C.

Merrilaff ***ff***

Grumblekoff High Carni-val What ma-gic it con-

Mer.  
Gr.

What ma-gic it con-

He.  
Fried.

What ma-gic it con-

Sopranos.

a 2

High Carni-val!

Tenors.

High Carni-val, high Carni-val! What ma-gic it con-

Basses.

*molto f*

***ff***

1. A. High car - ni - val, high car - ni - val! Now mis - chief

Fa. B. High car - ni - val! Now mis - chief

Fr. Fr. tains. High car - ni - val! The King of mis - chief

Wil. Ferd. tains. High car - ni - val! The King of mis - chief

K. C. tains. High car - - - ni - val! The King of mis - chief

Mer. Gr. tains. High car - - - ni - val! The King of mis - chief

He. Fried. tains. The King of mis - chief

High car - ni - val, high car - ni - val! Now mis - chief

tains. The King of mis - chief

1.  
A.

reigns!

Fried

reigns!

reigns!

reigns!

reigns!

(Students only)

reigns!

reigns!

reigns!

I. A. The custom of Bo-

F. B. The custom of Bo-

Fr. hold: the King of Car-ni-val must be a Student King. The custom of Bo-

W. Ferd. hold: the King of Car-ni-val must be a Student King. The custom of Bo-

K. C. hold: the King of Car-ni-val must be a Student King. The custom of Bo-

M. Gr. The custom of Bo-

He. Fried. hold: the King of Car-ni-val must be a Student King. The custom of Bo-

The custom of Bo-

hold: the King of Car-ni-val must be a Student King. The custom of Bo-

*ff*

*cresc. e rall.*

A. he-mia, It's prais - es now sing, Doth hold: the King of Carni-val, Must  
prais - es now *a 2*

Fa. he-mia, It's prais-es loud - ly sing, Must

Fra. he-mia, It's prais-es loud - ly sing, Doth hold: the King of Carni-val, Must

W. Ferd. he-mia, It's prais-es loud - ly sing, Must

K. C. he-mia, It's prais-es loud - ly sing, *a 2* Must

M. G. he-mia, It's prais-es loud - ly sing, *a 2* Must

H. Fr. he-mia, It's prais-es loud - ly sing, *a 2* Must

he-mia, It's prais-es loud - ly sing, Must

he-mia, It's prais-es loud - ly sing, Must

he-mia, It's prais-es loud - ly sing, Must

*cresc. e rall.*

*a tempo*      *cresc. e pressando*

The musical score consists of two parts. The first part, "be a Student King," has eight staves, each with a different name above it: I. A., F.a. B., Fra., W. Ferd., K. C., M. G., and H. Fr. The lyrics "be a Student King" are repeated three times for each staff, followed by "Must be a Student". The second part, "be, High Carnival, High Carnival," has four staves: Treble, Bass, Alto, and Tenor/Bass. The lyrics "be, High Carnival, High Carnival" are repeated twice. The score concludes with a final section starting with "a tempo" and "cresc. e pressando".

I. A. be a Stu-dent King. Must be a Student

F.a. B. be a Stu-dent King. Must be a Student

Fra. be a Stu-dent King. Must be a Student

W. Ferd. be a Stu-dent King, must be a Student King. Must be a Student

K. C. be a Stu-dent King, must be a Student King. Must be a Student

M. G. be a Stu-dent King, must be a Student King. Must be a Student

H. Fr. be a Stu-dent King, must be a Student King. Must be a Student

be,  
High  
Car-nival, High  
Car-ni-val

be,  
High  
Car-nival, High  
Car-ni-val

*a tempo*      *cresc. e pressando*

L. A. King. So let your voices

Fa. B. King. So let your voices

Fra. King. So let your voices

W. Ferd. King, Must be a Student King. So let our voices

K. C. King, Must be a Student King. So let our voices

M. G. King, Must be a Student King. So let our voices

H. Fr. King, Must be a Student King. So let our voices

High Car - ni-val, High Car - ni-val! We sing, we

High Car - ni-val, High Car - ni-val! We sing, we

I.  
A.

ring and sing! High Car - ni - val, High Car - ni - val! Let now our voic - es

Fa.  
B.

ring and sing! High Car - ni - val, High Car - ni - val! Let now our voic - es

Fra.

ring! High Car - ni - val, High Car - ni - val! Let now our voic - es

w.  
Ferd.

ring and sing! High Car - ni - val, High Car - ni - val! Let now our voic - es

K.  
c.

ring! High Car - ni - val, High Car - ni - val! Let now our voic - es

M.  
G.

ring! High Car - ni - val, High Car - ni - val! Let now our voic - es

H.  
Fr.

ring! High Car - ni - val, High Car - ni - val! Let now our voic - es

sing, High Car - ni - val, High Car - ni - val! Let now our voic - es

sing, High Car - ni - val, High Car - ni - val! Let now our voic - es

*fff*

*a tempo*

I. A. *rall.* *a2* *a tempo*  
 ring! Hail to our Student King! The cu-stom of Bo-

F. B. *b* *a2* *>*  
 ring! Hail to our Student King! The cu-stom of Bo-

Fra. *b* *>*  
 ring! Hail to our Student King! The cu-stom of Bo-

W. Ferd. *>*  
 ring! Hail to our Student King! The cu-stom of Bo-

K. C. *>*  
 ring! Hail to our Student King! The cu-stom of Bo-

M. G. *>* *>*  
 ring! Hail to our Student King! The cu-stom of Bo-

H. Fr. *>*  
 ring! Hail to our Student King! The cu-stom of Bo-

ring and sing! Hail *rall.* to our Student King! The cu-stom of Bo-

ring and sing! Hail to our Student King! The cu-stom of Bo-

*a tempo*

*cresc.*

I. A. he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

Fa. B. he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

Fra. he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

W. Ferd. he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

K. C. he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

M. G. he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

H. Fr. he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

*cresc.*

he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

*cresc.*

*a tempo* 102

I.  
A. be a Stu-dent King.

Fa.  
B. be a Stu-dent King.

Fra.  
be a Stu-dent King.

W.  
Ferd. be a Stu-dent King.

K.  
C. be a Stu-dent King.

M.  
be a Stu-dent King.

H.  
Fr. be a Stu-dent King.

be a Stu-dent King.

be a Stu-dent King.

be a Stu-dent King.

*a tempo*

*accel.*

## Act II

## Introduction and Carnival Scene.

Words by

FREDERIC RANKEN and  
STANISLAUS STANGE.

Music by

REGINALD de KOVEN

Allegro con brio.

Piano.

*ff*

*marc.*

*deciso*

*poco piu placido*

A musical score for piano, page 10. The top staff is in treble clef and G major, featuring a melodic line with eighth-note patterns and grace notes. The bottom staff is in bass clef and G major, providing harmonic support with sustained notes and chords. The page number '10' is visible at the top right.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes between measures 11 and 12. Measure 11 starts in G major (no sharps or flats) and ends in F# minor (one sharp). Measure 12 starts in F# minor and ends in B minor (two sharps). The score includes various note heads, stems, and rests, with some notes having ties and others being sustained by dots. Measure 11 has six measures of music, and measure 12 has five measures of music.

A musical score for piano, page 10. It features two staves. The top staff uses a treble clef, a key signature of one sharp, and a tempo marking of "pressando". The bottom staff uses a bass clef, a key signature of one sharp, and a tempo marking of "V.". Both staves contain six measures of eighth-note patterns.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one sharp. Measure 11 starts with a half note followed by a rest, then eighth-note pairs. Measure 12 begins with a sixteenth-note pattern. The bottom staff uses a bass clef and has a key signature of one sharp. It features eighth-note patterns throughout both measures.

Musical score for 'The Three Bears' featuring a melody for King., Rœ., Grum., and All three. The score includes lyrics and musical notation on a staff.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 begins with a forte dynamic (F) in the bass, followed by eighth-note patterns in both staves. Measure 12 starts with a piano dynamic (P) in the bass, followed by eighth-note patterns. Various performance markings like accents and slurs are present.

105

Chorus (off)      Grum. off King.

***ff*** Now 'tis car - ni - val, let us be gay! Chorus

We hear!      Mer. Zing! boom! Be -

Grum. & King.  
Long live Car - ni - val, All of us say! Chorus.

gay!      Mer. Zing! boom! Hail the

Grum. Mer.  
King.  
We'll en - trance!(3 Exeunt)

night! With de - light join the dance!

(The curtains are molto f)

Chorus.

Tenors

a 2

Hail, King Carni - val,  
Basses

(drawn)

Ferdinand.

Hail! Come and dance now a measure!

Friederich.

King Car - ni - val

*mf* semplice

Chorus.  
Tenors

Ferd.

We to - night live for pleasure, Greta. Joy reigns!

He's a fool who re - frains,

Basses

reigns! Joy reigns!

Greta.



Come trip - a mea - sure, King Car-ni - val reigns! We live but for  
Fer. Come, dance King Car-ni - val reigns!

We

Fried. Car-ni - val reigns!

cresc.

Chorus.

plea-sure, he's - a fool who re - frains.  
dance!

Basses.  
We'll

While car - ni - val reigns. To the mu-sic en - tranc-ing,

Fried.



Greta.

On this fes-tal oc - ca-sion no —

Fer.

Dance a - way, a - way!

CHORUS.

Dance a - way, a - way!

dance un - til day.



108  
Grum., & King.  
On this fes - tal oc - - ca-sion, Zing! boom!  
a 2

K.  
Gr.  
M.

Musical score for Grum. & King. The vocal parts are K. (Treble), Gr. (Alto), and M. (Bass). The lyrics "Mer. Zing! boom!" are repeated twice. The key signature is A major (two sharps).

Mer. Zing! boom! Zing! boom!

Greta.

Musical score for Greta. The vocal part consists of two staves. The lyrics "night is too long, Mer - ri - ly danc - ing, till night grows grey," are repeated twice. The key signature is A major (two sharps).

night is too long, Mer - ri - ly danc - ing, till night grows grey,  
night too long, Mer - ri - ly danc - ing, till night grows grey,

Fried.  
Fried.

Musical score for Fried. The vocal part consists of two staves. The lyrics "Too long, Danc - ing, Danc - ing, light and gay!" are repeated twice. The key signature is A major (two sharps).

Too long, Danc - ing, Danc - ing, light and gay!

Chorus.

Musical score for Chorus. The vocal part consists of two staves. The lyrics "Danc - ing, Danc - ing, light and gay!" are repeated twice. The key signature is A major (two sharps).

Danc - ing, Danc - ing, light and gay!

Musical score for Gru. & King. The vocal part consists of two staves. The lyrics "Merry, Merry, danc - ing!" are repeated twice. The key signature is A major (two sharps).

Merry, Merry, danc - ing!

Gru. & King.  
a 2

(Exeunt)

Greta.

Musical score for Gru. & King. (Exeunt) and Greta. The vocal parts are Gru. & King. (a 2) and Greta. The lyrics "Sad-ness is Smile! be" are repeated twice. The key signature is A major (two sharps).

Sad-ness is Smile! be

Fried.

Fried.

Mer - ri - ly danc - ing till break of day!

Fer.

Musical score for Fer. The vocal part consists of two staves. The lyrics "Till day!" are repeated twice. The key signature is A major (two sharps).

Till day!

Musical score for Gru. & King. (Exeunt) and Greta. The vocal parts are Gru. & King. (Exeunt) and Greta. The lyrics "Smile! be" are repeated twice. The key signature is A major (two sharps).

Smile! be

mf

Musical score for Gru. & King. (Exeunt) and Greta. The vocal parts are Gru. & King. (Exeunt) and Greta. The lyrics "Smile! be" are repeated twice. The key signature is A major (two sharps).

Smile! be

Gr.

Fried.

Fried. We laugh, the

With \_ laughter and danc-ing the

jol - ly Hap - pi - ness bring. We laugh the

*ff*

sweet hours we speed. Come now let's be jol - ly! No sor - row, we

sweet hours we speed. Come be jol - ly! No sor - row, we

sweet hours we speed, A - way, No sor - row, we

sweet hours we speed. A - way, mel - an - cho - ly, no sor - row, we

heed, For to-night live for pleasure, he's a fool who re-fra-ins.  
 heed, For to-night, who from pleasure re-fra-ins.  
 heed, to night pleasure re-gnus,  
 heed, Come, dance now a  
 Come\_

Tra, la, la, la, la, la, la, la, la,  
 Tra, la, la, la, la, la, la,  
 Fer. Fred. Tra, la, la, la,  
 mea-sure, King Car-ni-val reigns.  
 dance now!

*ff*<sup>a 2</sup>

Mer. Zing boom!

la. Come trip now a mea-sure, while Car-ni-val reigns! Tra, la, la,

la.

Come trip now a mea-sure, while Car-ni-val reigns!

(Exeunt)

Car-ni-val, Ban-ish all gloom with Zing, boom!

la, la! Tra, la, la, la, la, Hail! King Car-ni-val!

Come, dance!

Come, dance!

Q. Q.

Più mosso, quasi Presto.  
*marc. molto*

Ban - ish all sor - row and fears!

Danc - ing!

Danc -

a 2

marc. molto

No fears!

Danc - ing!

Danc -

Più mosso, quasi Presto.

*sfz*

*ff marc. molto*

ing!

Love en - - - tranc - ing!

Be

ing!

Love en - - - tranc - ing!

Be

*ff*



114  
Carnival - Scene.

Tarantella.

Words by

FREDERIC RANKEN and  
STANISLAUS STANGE.

Fantine and Chorus.

Music by  
REGINALD de KOVEN.

*Allegro non troppo.*

Piano.

*Chorus (off stage.) Sopranos.*  
Now we come to woo.  
*Tenors.*  
*Basses.*

*Allegro non troppo.*

*Fantine.* *animando*  
Ho - la!

*Chorus (off stage)*  
*Sopr. I.* Ho - ia! Ho - ia!

*Tenors.*

*Basses* We are lov - ers true.  
*Chorus (on stage) Sopranos* Ho -  
woo-ing go.  
*Tenors*

Come Cu-pid from a - bove and  
Ho - ia! and

*Basses* Ho - la!

*L.H. animando*

*R&d.*

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## Tempo di Tarantella.

Fa

Chorus(off stage)

There, sue, boys, woo, boys,  
la! Ho - la!

ff

Gretta with Sopr. I.

Chorus(on stage)

show us all the way to love, Ho - la!  
Ho - la!

rall

Ferdinand with Tenors.  
Friederich with Basses.

rall.

Tempo di Tarantella.

f marcato la misura

\*

Fa

merrily, merrily, woo-ing. Dear boys, hear, toys, mu-sic love is brew-ing,

Sopranos f

Dear boys, hear, boys, Love is brew-ing;

Tenors f

Basses

Sopranos p

Ho - la! Ho - la!

Tenors f

Basses Ho - la!

Chorus (off stage)

Chorus (on stage)

Fa

Ten - der squeezing, ev - er pleas-ing, Lov - ers,  
Ten - der squeezing, ev - er pleas-ing, Lov - ers,  
a 2

Chorus (off stage)

Chorus (on stage)

yes

*mf*

*cresc.*

V

merrily,merrily woo.

Come  
a 2

merrily,merrily woo.

Come

Chorus (on stage)

lov - ers woo. Woo! We woo al - way!  
We lov - ers merrily,merrily woo al - way!

*f*

Fa

Chorus (off stage)

lads and love! each maid. Come lads and  
lads and lovingly, lovingly woo each maid. Come lads and  
Chorus (on stage) Come, lads, woo each maid!

cresc.

wool Of love be not a - frайд!

wool Of love be not a - frайд!

Chorus (off stage)

Chorus (on stage) Love one, love all, for

cresc.

Fa

We all must merrily, merrily woo, yes  
 Chorus (off stage) a 2 Sopranos  
 We all must merrily, merrily woo, yes  
 we are lov-ers true! all must woo yes  
 Both Choruses.

Fa

woo. We're wait - ing here for you, Ho -  
 Both Choruses  
 woo. We all are wait - -ing so true. Ho -  
 Rd.

*cresc.* *molto poco rall.*

lal Ho - lal Ho - lal Ho - lal  
 lal Ho - lal Come lov - ers dol We're wait - ing here for you.  
 lal Ho - lal We're lov - ers truel We love but you.  
 love, we love but you.

\* *Ran.* \* *cresc.* *molto poco rall.*

Ho - lal a mer - ty greet - ingl Hear, boys, dear, boys,

**Tarantella Chorus.**  
**Sopranos.**

hap-pi-ly, hap-pi-ly meet - ing,

Woo, boys, sue, boys, hap - py meet - ing. Hear, boys, dear, boys,

**Tenors.****Basses.**

Hear, boys, dear, boys,

*a tempo*  
*ff*

kiss your Sweet-ing! Ho - lal — Ho -  
 Come kiss me, come  
 kiss your Sweet-ing! Come kiss, — what  
 ten-der-ly kiss your Come kiss me, come  
 kiss your Sweet-ing! Come kiss, — what

*poco pressando*  
 Both Choruses.  
 lal — Sweet - heart, I love  
 kiss me, bliss! Sweet ea - ress - ing, Ten - der press - ing,

*crese.*  
*poco pressando* *poco a poco accel. al*

you! Ho - lal Come,  
 Woo, boys, sue, boys, ea-ger-ly, lov-ing-ly wool Ho - lal Come,  
 We are lov - ers true! Ho - lal Come,  
*Ah*  
 fine

lov - er true — Ho - lal Come  
 let each heart be truel Ho - lal Ho - lal Ho -  
*sfs*

love, be danc - - ingl 'Tis joy en -  
 lal danc - - ing! Ho - lal Ho - lal Be  
*sempre accel.*

*sempre accel.*

### Quasi Presto.

A musical score for three voices (Soprano, Alto, Bass) in common time, treble clef, and G major. The vocal parts are labeled 'trance-ingl' (Soprano), 'dane-ing!' (Alto), and 'Come, boys, woo, boys,' (Bass). The bass part includes a bassoon part below it. The music consists of four measures of a rhythmic pattern: a dotted half note followed by an eighth note, a sixteenth note, a sixteenth note, and a sixteenth note. The vocal parts enter at the end of the first measure.

### Quasi Presto.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and A major (indicated by a sharp sign). Measure 11 starts with a eighth-note rest followed by a eighth-note B. Measures 12-13 show a continuous eighth-note pattern of B, A, G, F#.

A musical score for three voices. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The key signature is one sharp. The lyrics are: "come, — Live, we pray, for love ev - er true, boys, Live, we pray, for love". The music consists of measures 11 through 15.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (two sharps) and common time. Measure 11 consists of six eighth-note chords. Measure 12 begins with a forte dynamic (f) and consists of six eighth-note chords.

A musical score page featuring four staves. The top two staves are for voices (Soprano and Alto) and the bottom two are for orchestra (Violin I and Violin II). The key signature is A major (three sharps). The vocal parts sing "al - way" in a melodic line. The orchestra provides harmonic support with sustained notes and rhythmic patterns.

123  
Duet.Words by  
FREDERIC CRANKEN and  
STANISLAUS STANGE.

## Columbine and Harlequin.

Ilsa and Francis.

Allegro moderato e grazioso.

Music by  
REGINALD de KOVEN.

Piano.

*mf*

*ff* *Con sentimento*

(Francis) Sweet Co-lum - bine thy heart en - twine,  
(Ilsa) Sweet Har-le - quin when I met yon,

*p*

Dear Co-lum - bine with heart of mine.  
Dear Har-le - quin then my heart knew,

*cresc.*

My Queen art thou, to thee I vow, I nev-er,  
It's King wert thou, for this I vow, I nev-er,

*p cresc.*

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124

nev - er lov'd till now, till now. (Ilza) Sweet Har - le-quins as you love me,  
nev - er lov'd till now, till now. (Fran) My Co - lumbine by all a - bove,

Dear Har - le-quin, I love thee. My King art thou to thee I vow, I nev - er, never  
My Co - lum-bine, Unknown to love. My heart I vow, the first art thou, I nev - er, never

lov'd till now. To thee I vow, I nev - er lov'd till  
lov'd till now. Francis rall.

My Queen art thou,  
Tempo di Valse. rall. a tempo

now. My Har - le - quin, lov - er mine!  
Tempo di Valse. frall. a tempo

*Francis**cresc.*

Come, be my Queen Co - lum - bine! \_\_\_\_\_ I love you

*cresc.**Ilsa*

I have been lone - ly, I'll be your Co - - lum-

*poco rit.*  
on - ly!

Come to me, heart of

*poco rit.*

bine. \_\_\_\_\_

You'll reign in this heart of mine, \_\_\_\_\_

mine! \_\_\_\_\_

In this heart of mine,

Thy love I ne'er will re - sign. \_\_\_\_\_

Ne'er shall we

*cresc.**cresc.*

126

se - ver, lov'd one for - ev - er, I'll be thy Queen, heart of  
Come be my Queen, Co - lum-

*ff*      *dim. e rall.*      *a tempo*

*dim. e rall.*      *a tempo colla voce*

D.C.

mine! —

bine! —

*mf*

1

2

*rall. con grande espressione*

mine! — Heart of mine! I'll be thine, I'll be thine!

Co - lum-bine, heart of mine! —

*p*      *rall.*      *a tempo*      *con delicatezza pressando*

Red.

D.C. 127

H.D.

\*

Red. \*

\*

Red. \*

Red. \*

Red. \*

*pp*

## Czárdás.

Anne &amp; Chorus.

Words by

FREDERIC RANKEN and  
STANISLAUS STANGE.

Music by

REGINALD de KOVEN.

Voice.      Anne. *mf*

Tell me, lovers, tell me where  
hides the one, I seek, the lost king, I seek?      Tell me, where is he?  
now would with him speak, wher-e'er he be.      Bring him to me! For  
him I've sought in vain; pray, an-swer, have you seen him here to night? I

*con gran tenerezza*

sad - ly ask a - gain. Sopranos. Ah!

Chorus. Her heart would hap - py be,  
Tenors.

Basses. *ff*

ne - ver, ne - ver lone - ly, if my lost love were with me!

*mf con tenerezza*

Her life so happy, gay and free. Life so happy, ev-er hap-py, now

Her life so hap - py, free.

*p colla voce*

Allegro.

1.                   2.                   3.

could I my lov - er see!           could I my lov - er see!           Gip - sy maids are

Allegro.

1.                   2.                   3.

cresc.                   ff > > >

ev - er true,   Ev - er true,   where they woo,   They will die for

eresc.                   ff > > >

poco rit.                   > >

you.                   Hear my heart cry ver - i - ly,

poco rit.                   > >

a tempo

ver - i - ly,   Gyp - sy hearts are true.

a tempo

Deciso.

Gyp - sy love is pas - sing strong.  
 Ah! their love will last for

Deciso.

*cresc.*  
 Gyp - sy heart en - dur - ing long!  
 aye! Ah! their

Meno mosso.

*poco rubato*

In ten-der sighing gives the heart a loving

hearts are true al - way!

Meno mosso.

cry, on a heart re - ly-ing, That no gold can ev - er buy. Come,  
 riten.  
 love, I wait you sad-ly, with you I fain would be, we long for Cu - pid  
 Love, I wait you sad-ly, with you I fain would be, we long for Cu - pid  
 riten.  
 a tempo  
 mad-ly, who can love as well as we? Oh! Gyp-sy maids are loving true,  
 pp  
 mad-ly, love, as we! 2-  
 Allegro. cresc.  
 Gyp-sy maids are loving true,  
 pp  
 Allegro.  
 a tempo  
 f

faith-ful too, when they woo, They will die for you.

faith-ful too, when they woo, They will die for you.

*cresc.*

*poco rit.*

Yes our hearts cry ver - i - ly,

Our hearts are true!

*poco rit.*

ver - i - ly, we would die for you!

ver - i - ly, we would die for you!

Più animato.

Gyp-sy maids are hap-py, free, Hey! the Gyp-sy life for me,

Lov-ing ver-i-ly, laughing mer-ri-ly, Love a mer-ry joy!

*Accel.*

*Never play it again!*

Gyp-sy hearts would ten-der be, Hey! the Gyp-sy life for me.

Gyp-sy hearts would ten-der be, Hey! the Gyp-sy life for me.

Lov-ing ver-i-ly, Laughing mer-ri-ly, all the live-long day.  
 lov-ing ver-i-ly,  
 lov-ing ver-y, Laughing mer-ri-ly all the live-long day.  
 Laughing mer-ry

Presto.

Dance, Tzi-ga-ni, dance a-way! Dance and sing the hap-py day!

Dance! dance! dance! dance!

Presto.

*Cresc.*

Ho! juch-hei! Ho! juch-hei!

Ho! juch-hei! juch-hei! Ho! juch-hei!

*Decresc.*

*Off*

135  
Duet.  
How to woo.  
"Such is Love."

Words by  
FREDERIC RANKEN and  
STANISLAUS STANGE.

Merrilaff & King Rudolph.

Music by  
REGINALD de KOVEN.

Allegro, a la Polka.

Piano.



Merrilaff.

*mf*



If you would win a la - dy fair, How you be - gin, now have a  
In France the bride is wood by Pa, His fa - ther's pride I viewed from



*cresc.*

care! What they don't know, no man may guess, No wis - er grow, when they say  
far; No love be - tray'd by lov - ing pair, Till all is paid and mo - ney

*cresc.*



King.



yes. This is a fact, to prove it so, the girl en-act, I'll be your  
there. They seek her dot, His gold they weigh; All else for-got, They must a -



Mer.

*f*

beau. The lov-er I, Who comes to woo! The lov-er you, who  
bey. They have no chance, To meet or kiss, No lov-er's trance, No

*f marc.*

King.

*poco rall.*

comes to woo. {The maiden shy, is up to you, The maiden shy is play'd by  
sweetheart's kiss.}

*poco rall.*

Mer. I'll try.

you.

Dialogue.



*pressando*

Mer.  
Such is love!

Both.  
a 2

King. Such is love! It's the way you do, when you

Mer.

Such is love!

come to woo.

Both.

King. Such is love! 'Tis the way you woo, 'Tis love!

a<sup>2</sup>

Dance.



## Scene and Ensemble.

## Queen of Carnival.

Words by  
FREDERIC RANKEN and  
STANISLAUS STANGE.

Ilsa, Francis and Chorus.

Music by  
REGINALD de KOVEN.

Allegro di molto.

The musical score consists of three systems of music. The first system shows the piano part (labeled 'Piano.') and the vocal parts for 'Tenors.' and 'High Basses.' The second system shows the piano part and the vocal parts for '1st & 2nd Sopranos.' and 'Francis.' The third system shows the piano part and the vocal parts for 'Tenors.' and 'High Basses.' The vocal parts sing the lyrics 'car - ni-val! High car - ni-vall The King of mis-chief reigns! High His will a - lone ob - tains. Francis. car - ni-vall High car - ni-vall His will a - lone ob - tains. The' in a call-and-response style. The piano part features eighth-note chords throughout.

*a tempo comodo*

cus - tom of Bo - he - mia, None bet - ter e'er has been, Doth

*mf*

hold the King of Car - ni - val must choose a Stu - dent

Soprano Francis, Ilsa & Chorus.

Queen. The cus - tom of Bo - he - mia, none bet - ter e'er has

Tenors.

Basses.

*f*

Francis  
Ilisa. *allarg.*

been, Doth hold the King of Car-ni-val must choose a Stu - dent Queen!

Sopranos.

Chorus.

been, Tenors. Must choose a Stu - dent Queen!

Basses.

*f* *allarg.*

*deciso*

Piano (Bass Clef, f)

Orchestra (String and Woodwind staves)

Sopranos

Tenors

Chorus.

Basses

We hail our Queen!

Hoch, hoch, hoch, hoch, hoch, hoch, Val-le - ra! We

*f deciso*

*poco rit.*

We hail our Stu - dent Queen!

*poco rit.*

hail our Queen, We hail our Stu - dent Queen!

*poco rit.*

*poco rit.*

*f*

Alla breve.

*mf*

Ilia.  
Francis

Now I am Queen of Car - ni - val, Your

*f*  
*mp*

Ilia.  
Francis

reign shall be su - preme! With fun both fast and fu - ri - ous, Too

Ilia.

short the time, too short the time, too short the time shall seem! To -

*deciso*

*R. ad.* \*

Francis

night we'll drink; fill glass-es high, to fair - est face and ro - guish eye, I

*maestoso*

pray, you all her prais - es eryl Come, kneel now to our

Queen!

With joy - ous strain, We'll

Let care go hang, while drums go bang, With joy - ous strain, We'll

Francis rall.

*Allegro con brio.*

The fair - est ev - er seen.

Hoop - 1al! Hoop - 1al

cheer a-gain!

cheer a-gain! The fair - est ev - er seen.

*Allegro con brio.**colle voce**mf*

Gai - ly, gai - ly dance and sing! Hoop - la! Hoop - la!

Hail! Oh hail! Your King and Queen! Click,click,Hur-rah, Click,click,hur-rah! I

reign a - bove you all With joy-ous strain,come cheer a-gain, come,

cheer a-gain,well cheer a-gain Your Queen of Carni - vall

*Chorus 1st & 2d Sopranos*

Our Queen of Carni - vall

*Tenors*

*Basses*

*poco rall.*

Chorus

*f*

Sopr. Hoop - la! Hoop - la! Gai - ly, gai - ly dance and sing!  
Tenors Hoop - la! Hoop - la! Gai - ly, gai - ly dance and sing!

Basses

*f*

Hoop - la! Hoop - la! Haill oh haill Your King and Queen! Click,  
Hoop - la! Hoop - la! Haill oh haill our King and Queen! Click,

Ilse. clackhur-rah click,clack,hur-rah, I reign a - bove you all! a 2  
Fra. clackhur-rah, click,clack,hur-rah, She reigns a - bove you all! With  
clackhur-rah, click,clack,hur-rah, She reigns a - bove us all. With

a<sup>2</sup>

joy-ous strain, come, cheer a-gain your Queen of Carni - vall  
vall

joy-ous strain, come, cheer a-gain our Queen of Carni - vall  
vall

Dance.  
Allegro, quasi presto.

*f*

*sf*

## Song

## The Gay Lieutenant.

Words by

FREDERIC RANKEN and  
STANISLAUS STANGE.

Ilse

Music by

REGINALD de KOVEN

Allegro militaire.

Voice.      

Piano. { 

There was  
When they

once a gay Lieu - ten - ant, Who had nev - er, nev - er been to  
made him Ma - jor Gen -'ral, All his mer - ry maid - ens cried: "En -

war; He was aw - ful - ly fond of a dain - ty lit - tle blonde, And his  
core!" He grew gradu - al - ly old, But he nev - er lost his hold on his

rall ad lib.

spe - cial pets were dark bru - nettes, For he loved ev - 'ry girl, He  
spe - cial pets, his blondes, bru - nettes, For he loved ev - 'ry girl, Tho' he

colla voce

*a tempo*

lived to be eight - y four. lived to be eight - y four. As he stroll'd a - long the  
Still he stroll'd a - long the

*a tempo*

boulevard, al ways smoking a huge ei - gar, As each girl he'd spy, With his  
boulevard, al ways smoking a huge ei - gar, As each girl he'd spy, With his

*colla voce*

glass in his eye, He'd say: "Oh! what a peach you are!" It  
glass in his eye, He'd say: "Oh! what a peach you are!" It

*a tempo*

was - n't his looks, nor his jaunt-y - air, that made the la - dies  
was - n't his looks, nor his jaunt-y - air, that made the la - dies

rall.

all de - clare: "We can't tell why we love you so, But we  
all de - clare: "We can't tell why we love you so, But we

rall.

do, you gay Lo - thar - i - o!"  
do, you old Lo - thar - i - o!"

*A la marcia*

But when he was on pa - rade,

cap - ti - vat - ing was his mien, In u - ni -

form ar-rayed, Fin-er sol-dier ne'er was seen.

*f* > > *cresc.* >

As he went march-ing by, while the drums and trumpets played, The

*f* > > >

girls would shout, as he faced about! What a mil-i-tar-y man you are!" As

*ff* > *p* > *ff*

he drew near, They'd loud-ly cheer: "Herr Lieu-te-nant, Hur-rah!"

*ff* > *p* > *f* >

151  
Song

Words by  
FREDERIC RANKEN and STANISLAUS STANGE.  
“The Same Old Game!”  
King Rudolph.

Music by  
REGINALD de KOVEN.

Allegro vivace

The musical score consists of six staves of music. The first staff is for the Piano, starting with a forte dynamic (f) in common time. The second staff is for the King Rudolph vocal part, which begins with a melodic line. The third staff is for the Chorus, featuring three voices (Tenors, Basses, Clarinet). The fourth staff is for the King, continuing the melody. The fifth staff is for the Basses. The sixth staff is for the Piano again, providing harmonic support.

**Piano.**

**King Rudolph:**

Near a Min - ster liv'd a spin-ster. And voiced her “It re - joiced her, To

**Chorus.**

**Tenors:** she was a dam - sel fair. She was a dam - sel, Meet such a hand-some,

**Basses:** meets such a hand-some man.” Meet such a hand-some,

**King:** She was a dam - sel fair. Mo - dest, sim - ple, had a dim - ple and —  
Meets such a hand-some man. Said: “To you, sir, I'll be true, sir” He —

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152 Chorus

-- Chorus.  
-- Tenors

Oh, such an art-less air! —  
Was of a wealth-y clan. —

Oh, such an art-less,  
Was of a wealth-y, Basses

oh, such an art-less!  
was of a wealth-y,

King, > più tranquillo

Oh, such an art-less air. Ci-ty rov-er looked her ov-er; He said:  
was of a wealth-y clan. Wealth-y bro-ker, heart-less jo-ker, She thought:

*o più tranquillo*

"What a guil - less girl!" She dis - semb - ling, stood there trembling; And she  
"ere this bro - ker's broke, Ill de - mure - ly get mine sure - ly!" She did;

— this bro - kers broke, I'll de - mure - ly get mine sure - ly! She did;

blushed when he called her "Pearl." She blushed then, She blushed then, She  
then the broker woke! She did then, She did then, She

then— the bro-ker      woke!— She did then, She did then, She

## Chorus.

K. blushed when he called her Pearl. She blushed when he called, She  
did then the bro - ker woke! She did then the bro-ker, She

K. blushed when he called, She blushed when he called her "Pearl."  
did then the bro-ker, She did, then the bro - ker woke!

K. f poco rall. Allegro moderato.  
Blushed when he called her "Pearl." It is just the same old  
Did, then the bro - ker woke!

K. f poco rall. m<sup>f</sup>

K. sto - ry, ev - er since the world be - gan: Love-ly woman ev-er

K. rul-ing, al-ways fool-ing sil-ly man. It is just the same old cresc.

K. sto-ry, It has al-ways been the same: • She de - ceiv-ing, he be-

K. liev - ing; Just the same old game. —

K. Meek-ly game —

## Finale II.

Words by  
FREDERIC RANKEN and  
STANISLAUS STANGE.

Music by  
REGINALD de KOVEN.

## Tempo di Valse.

Tempo di Valse.

Fantine. Greta. Our King weds to - night.

Milka. Bertha. Our King weds to - night.

Wilhelm. Ferdinand. Our King weds to - night.

Merrilaff. Grumblekoff. Grum. Ill from this shall be - tide.

Heinrich. Friederich. a 2 What from this shall be - tide?

Sopranos. ff Now our King weds to - night. Hail the

Tenors. Now our King weds to - night. Hail the

Basses. ff marc fz

Piano

Anne

A. Ah! now I dis - cov-er, He'll not be my

Fa.  
Ge.

Hail the Queen with de - light.

Mi.  
B.

Hail the Queen with de - light.

Wil.  
Fer.

Hail the Queen with de - light.

Mer.  
Gr.

To this bliss I'm the guide. Both

He.  
Fried.

Will the King take a bride? We clear - ly

*p*

Queen with de - light. We clear - ly

Queen with de - light. We clear - ly

*p*



A. *Lisa*  
Can I be his Col - -

Fa.  
Ge.

Mi.  
R.

Wil.  
Fer.

K. *King rull* *a tempo*  
Fair-est la-dy be mine, yes, mine! Come and be my Col - -

Mer.  
Gr.

H.  
Fried.  
bride.

H.  
Fried.  
bride.

(  
)

{ *rall* *a tempo*



I. A. Ilisa.

Mi. B. Anne. You nev - er can tell

Wil. Fer. Milka

King. You nev - er can tell!

Bertha

King. You nev - er can tell! *rall.*

It will be e - ter - nal my se - cret, I tell. Fair-est la - dy, come,

Mer. Gr. Mer. Both

All goes ver - y well. Fair- est la - dy, come,

He. Fried. You nev - er can tell!

*a tempo*

Ilisa.

I. Yes I'll be Queen! Ill be your Queen, your

K. be my Queen! Sweeter maid was nev - - er

Mer. Gr. be his Queen!

He. Fried. Fair-est la - dy, be Queen!

*a tempo*

*cresc.*

Queen! *Il sa.* She'll be Queen! Dear love, let us mar-ry, no long-er we'll tar-ry. For Anne. *Il sa.* Anne!

Fantine. Greta. She'll be Queen. The maid he will mar-ry.

Mi. Fer. She'll be Queen. The maid he will mar-ry.

Wil. She'll be Queen. The maid he will mar-ry.

K. seen Dear love let us mar-ry!  
'Tis quite plain, The maid he will mar-ry.

Mer. Grum. Mer. Grum. Fool'd a - gain! This blow I can't par-ry,

He. Fried. She is Queen. The maid he will mar-ry,

Sopranos. Hail our Queen! hail our Queen!

Tenors. Hail our Queen! hail our Queen!

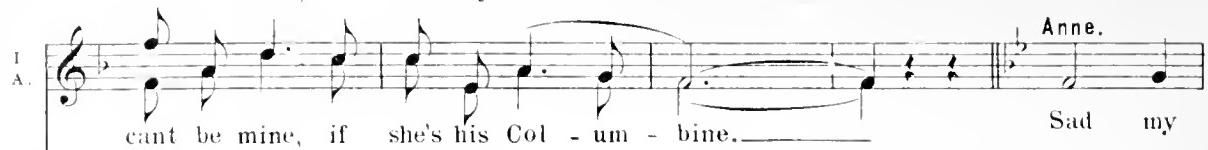
Basses. *p*

**Chorus**

*cresc.* *ff rall.*

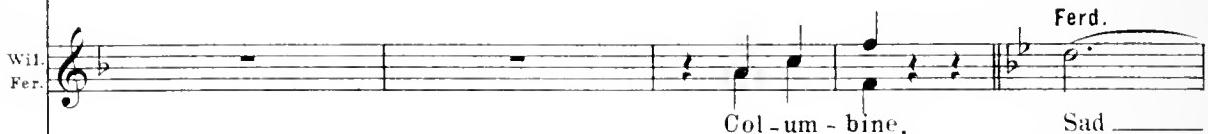
Q. *\**

ev - er thine, I am thy Col - um - bine.

I. A. 

Fa Ge. 

Mi B. 

Wil. Ferd. 

K. 

Mer. Gr. 

He. Fried. 

**pp** 

*a tempo* 

I. A. She has lost, She has  
fate, for now my lov - er I've lost, \_\_\_\_\_ I have lost, I have

Fa. Ge.

Mi. B. She has lost, She has

Wil. Fer. She has lost, She has

K. Lov - er lost, Lov - er

Mer. Gr. a 2 She has lost,

He. Fried. She has lost,

Lov - er lost, She has

f fate, Lov - er lost, lov - er lost, She has

She has lost,

lost!

1. A. Anne. lost! Now too late, too late, I know, I know to my cost, To her  
Ilsa.

Fa. Ge. lost! To her

Mi. B. lost! Knows too late to her cost.

Wil. Fer. lost! Yes too late now. She knows to her cost. a 2 >

K. lost! Yes too late. She knows To her

Mer. Gr. Both. Mer. She has lost! She knows To her

He. Fried. She has lost! To her cost.

lost! To her

lost! Now too late, She knows To her

*cresc.*

cost, To her cost; I know; what she'll say  
 To my cost, You're deceived; no Prin-cess Il-sa am

cost, To her cost,

To her cost,

To her cost, Deceived, no Prin - cess

cost, To her cost, Deceived, no Prin - cess

cost, To her cost,

To her cost,

cost, To her cost,

cost, To her cost,

cost, To her cost,

cost, To her cost,

cresc. molto

No, the Princess am I!  
As you see.  
I. A. I! 'Tis not I, It is she! It is  
Fa. Ge. Can it be, can it be? It is  
Mi. B. Can it be, can it be? It is  
Wil. Fer. she Can it be, can it be? Can it  
K. she Can it be, can it be? Can it  
Mer. Gr. Can it be, can it be? Can it  
He. Fred. Can it be, can it be? Can it  
Can it be? It is she.  
Can it be? It is she.

I.  
 A. *she, As you see 'Tis the Prin-cess, be - hold now in me.*  
 Fa.  
 Ge. *she, 'Tis the Prin-cess, in her now we see.*  
 Mi.  
 B. *she, 'Tis the Prin-cess, in her now we see.*  
 Wil.  
 Ferd. *be? 'Tis the Prin-cess, in her now we see.*  
 K. *be? 'Tis the Prin-cess, what rapture for me!*  
 Mer.  
 Gr. *be? 'Tis the Prin-cess, what rap-ture for me!*  
 Mer.  
 Gr. *Grum. 'Tis the Prin-cess, what tor-ture for me! Yes for me!*  
 He.  
 Fried. *be? 'Tis the Prin-cess, what rapture for me! It is she!*  
 Can it  
 be? 'Tis the  
 Prin-cess, in  
 her now we  
 see.  
 Can it  
 be? 'Tis the  
 Prin-cess, in  
 her now we  
 see.  
 It is  
 she!  
*dim. e rall.*

## Poco sostenuto con tenerezza

I come

*mf lsa* (to King)

A. From the moun - -tains, Hith - -er Anne. Lost to Can it  
 Wil. (aside to Fried.)  
 Ferd. She mis-takes him for Fran - -cis! 'Tis a sit - u - a - tion  
 Wil.  
 Ferd. She mis-takes him for Fran - -cis! 'Tis a sit - u - a - tion  
 We shall  
 He. Fried. She mis-takes him for Fran - -cis! 'Tis a sit - u - a - tion  
 We shall  
 Fried. Can it be?  
 We shall  
 love! Hith - -er, sweet - heart, in search of thee!

I. A. me, 'Tis the King! 'Tis the King, she loves so true.  
 Fan. Ge. 'Tis the King! 'Tis the King, she loves so true.  
 Mt. Ber. 'Tis the King! 'Tis the King, she loves so true.  
 Wil. Ferd. new. 'Tis the King, not Francis, she loves with a love so true.  
 Mer. Gr. see! 'Tis the King! 'Tis the King, she loves. What can I do?  
 He. Fried. see! 'Tis the King! 'Tis the King, she loves so true! *rall.*  
 Loves so true, so  
 Loves so true, so  
*rall.*

*a tempo*

Led by Cupid, He is to blame; love Tell me  
*cresc.* Led by love, Cupid is to blame. *cresc. molto*

Fa.  
Ge.

Led by love, Cupid is to blame.

Mi.  
Be.

Led by love, Cupid is to blame.

Wil.  
Ferd.

Led by love, Cupid is to blame.

K.

Hither, sweetheart, to seek me!

Mer.  
Gr.

*a 2*  
Hither, come she, to seek him!

He.  
Fried.

Led by love!

*pp*

true. Cupid is to blame, Tell us  
 true, Led by love! Cu-pid strove, Cupid is to blame, Tell us

*a tempo*

*cresc. molto*

Ilsa tru-ly, Tell me tru-ly, dear, you love but me?  
 A. Più vivo.  
 Anne He will ne'er loveme!

Fa. He will love but thee!

Mi. Be. He will love but thee!

Vil. Ferd. He will love but thee!

K. *rall.* *a tempo*  
 I love but thee! We laugh ha, ha!

Mer. Gr. She will love but thee  
 This is sad for me! *a 2* We laugh ha, ha!

He. Fried. She will love but thee.

tru-ly Tell us tru-ly here, will she love thee?  
 tru-ly Tell us tru-ly here, will she love thee?

*ff* *dim.* *f rall.*

Anne *f*

A. How can they ring those wed - ding bells?

Fa. Ge.

Mi. B. Mer - ri - ly ring the wed - ding bells!

Wil. Ferd. a 2 Mer - ri - ly ring the wed - ding bells!

We laugh, ha, ha, Ha, ha, ha, ha!

K. we laugh, ha, ha, Ha, ha, ha! We laugh, ha,

Mer. Gr. we laugh, ha, ha, I say, bah, bah! I say, oh!

He. Fried. We laugh, ha, ha, Ha, ha, ha!

Ilsa My lov - er you are!

I. A. Oh! why laugh, ha, ha!

Fa. Ge.

Mi. B. We all laugh, ha, ha!

Wil. Ferd. a 2 We all laugh, ha, ha!

We all laugh, ha, ha! Ma - ri - tal joys my heart fore - tells,

K. ha. We all laugh, ha, ha! Ma - ri - tal joys my heart fore - tells,

Mer. Gr. We all laugh, ha, ha! a 2 Ma - ri - tal joys my heart fore - tells,

bah! I on - ly say, bah! Ma - ri - tal woes my heart fore - tells,

He. Fried. We all laugh, ha, ha! Ma - ri - tal woes my heart fore - tells,

*erese.* *ff*

1. *poco rit.*

A. *ff* a 2  
Each love let glance! Merri - ly ring the

Fa. Ge.  
Each love let glance! Merri - ly ring the

Mi. B.  
Each love let glance! Merri - ly ring the

Wil. Ferd.  
Our soul en - trance; merri - ly ring the

K.  
Our soul en - trance; merri - ly ring the

Mer. Gr.  
Our soul en - trance; merri - ly ring the

He. Fried.  
*poco rit.* Our soul en - trance; merri - ly ring the

Each love let glance! merri - ly ring the

Our soul en - trance; merri - ly ring the

*a tempo*

*poco rit.* *a tempo*

I A wed - ding bells. Yes this world is fair!

Fa Ge wed - ding bells. Yes this world is fair!

Mi B wed - ding bells. Yes this world is fair!

Wil Ferd wed - ding bells. This world is fair, 'Way with dull care!

K wed - ding bells. This world is fair, 'Way with dull care!

Mer Gr wed - ding bells. This world is fair, 'Way with dull care!

Ho Fred wed - ding bells. This world is fair, 'Way with dull care!

wed - ding bells. This world is fair, 'Way with dull care!

wed - ding bells. This world is fair, 'Way with dull care!

wed - ding bells. This world is fair, 'Way with dull care!

Ev-er fair, so fair \_\_\_\_\_

I A

Ev - er fair. \_\_\_\_\_

Fa Ge

Ev-er fair, so fair. \_\_\_\_\_

Mi B

ev - er fair. \_\_\_\_\_

Wil Ferd

Hap-pi - ness great, to us you tell. \_\_\_\_\_

Fran. &gt;

mf What means this,

K

Hap-pi - ness great, to us you tell. \_\_\_\_\_

Mer Gr

Hap-pi - ness great, to us you tell. \_\_\_\_\_

H- Fred

Hap-pi - ness great, to us you tell. \_\_\_\_\_

ff

Hap-pi - ness great, to us you tell. \_\_\_\_\_

Hap-pi - ness great, to us you tell. \_\_\_\_\_

{

mf

11sa. Would be thine? would be thine?

1  
A

(Anne) He is mine! He is mine!

Fa  
Ge

Ha, ha, ha! Ha, ha, ha!

Mi  
B

Ha, ha, ha! Ha, ha, ha!

Fr

when you swore, you'd be mine! \_\_\_\_\_ Yes, be mine!

Wil  
Ferd

a 2

Ha, ha, ha! Ha, ha, ha!

K

Would be thine! Ha, ha, ha!

Mor  
Gr

Would be thine! Ha, ha, ha!

He  
Fred

Ha, ha, ha! Ha, ha, ha!

Can this be? No! I nev - er was thine! Nev - er  
*cresc.*

A He was mine yes mine! a 2  
 Fa Ge Ev - er  
 Mi B Ev - er  
 Fr Thou art false, oh! faith - less Co - lum-bine! Co-lum-bine!  
 Wil Ferd Co-lum-bine!

K She is mine, Co-lum - Co-lum -  
 Mer Gr She is thine!

He Fred Co - lum-bine!

*ff* Ha ha ha!  
 Ha ha ha!

*cresc.*

I.  
A.      thine! \_\_\_\_\_

Fa.  
Ge.      minel \_\_\_\_\_

Mi.  
B.      thine! \_\_\_\_\_

Fra.      thine! \_\_\_\_\_

No, she's mine! Past be - liev-ing, this de - ceiving. My heart all was

Wil.  
Fred.      Nev-er thine!

K.      bine! \_\_\_\_\_

Mer.  
Gr.      Ha ha Hal

He.  
Frd.      Nev-er thine!

Ha, ha, hal

Ha, ha, hal



All was thine!

I. *f* All was thine!  
 He was mine! Co - lum - bine!

Fa. *mf* Co - lum - bine!

Ge.

Mi. *mf* Co - lum - bine!

B.

Fra. *cresc.* thine, Col - um - bine! All was thine, Col - um - bine! Love di - vine, Col - um -  
 a 2  
 Wil.  
 Fred. Co - lum - bine!

K. She is mine! She is mine!

Mer. *>* She is thine!

Gr.

He. *>* She is thine!

Frd.

*p.* Col - um - bine! *mf* Col - um - bine!

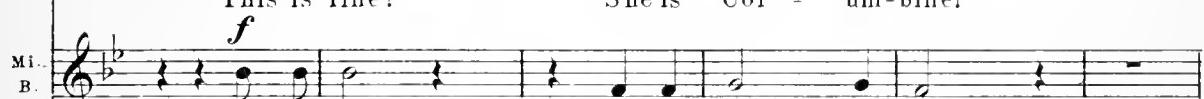
Col - um - bine! Col - um - bine!

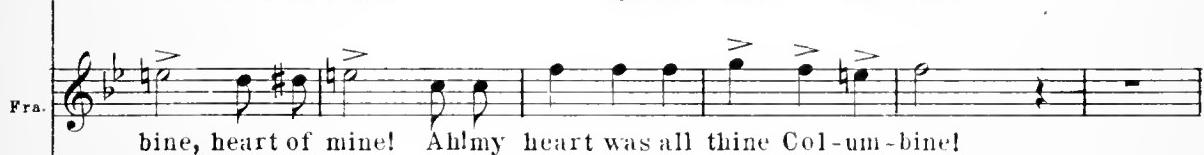
*cresc.*

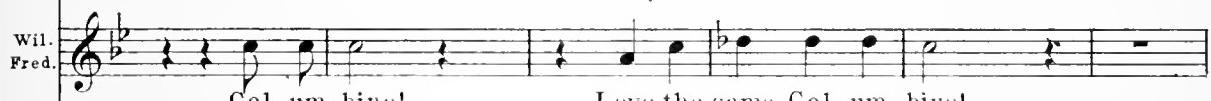
Heart of thine, ah! why call me your false Col-um-bine? And

A. 

Fa. 

Mi. 

Fra. 

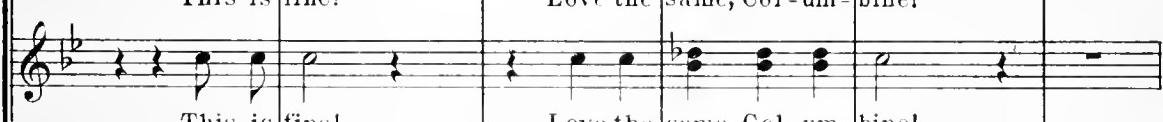
Wil. 

K. 

Mer. 

He. 





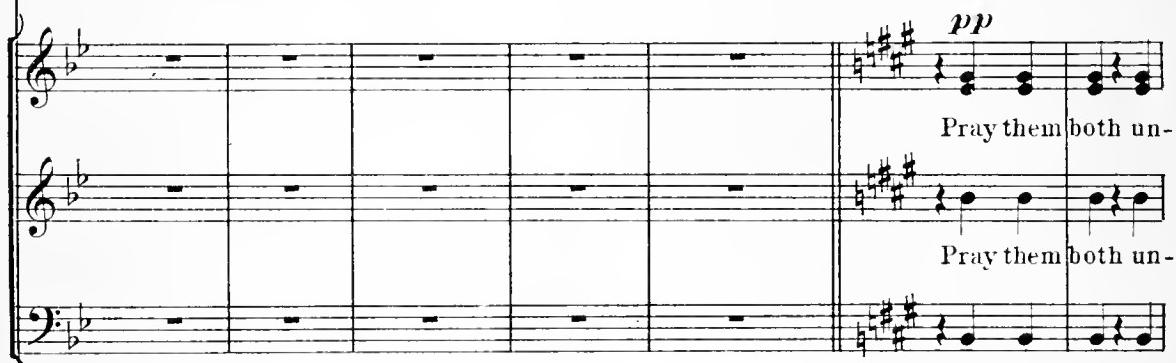
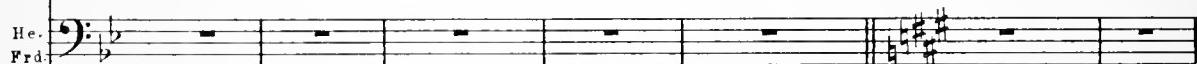
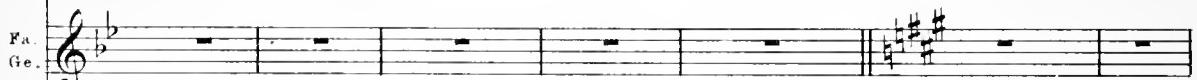




who art thou, that dares thus ad - dress me, Dares to ad - dress me?  
 1. A. largamente *ff* Anne Dares to ad - dress her.  
 P. G. Dares to ad - dress her.  
 M. B. Dares to ad - dress her.  
 P. I dare ad - dress thee!  
 W. a 2  
 P. Dares to ad - dress her.  
 K. Dares to ad - dress her.  
 M. a 2  
 G. Dares to ad - dress her.  
 H. P. Dares so ad - dress her.  
 Dares so ad - dress her.  
 Dares so ad - dress her.  
*largamente*  
 con 8

*ff**lisa*

I pray, you both un -



Pray them both un-

Pray them both un-

*marc. molto*

Anne

1. A. co - ver! Which of the two your lo - ver?

Fa. Ge. Which of the two your lo - ver?

Mi. B. Which of the two your lo - ver?

Fra. co - ver, Which of the two your lo - ver?

Wil. Fred. Which of the two your lo - ver?

K. co - ver, Which of the two your lo - ver? I am the

Mer. Gr. a 2 Which of the two your lo - ver? He is the

He. Frd. Which of the two your lo - ver?

co - ver, Which of two her lo - ver?

co - ver, Which of two her lo - ver?

I. He's the King, and my lov - er! — I must  
 A. 'Tis the King, and her lov - er! — 'Tis the  
 F.A. Ge.  
 Mi. B.  
 Fra.  
 Wil. Fer.  
 K.  
 Mer. Gr.  
 H. Fred.

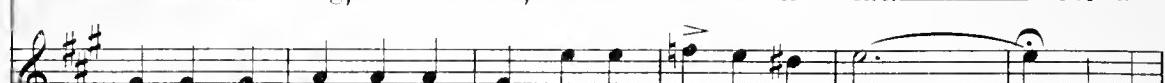
He's the King! 'Tis the King! —  
 I not, he is your lov - er! — Ah! the  
 He's the King! 'Tis the King! —  
 King, — and your lov - er! — I the King! —  
 King, — Yes the King! —  
 He's the King! Yes the King! —  
*cresc.* ff He's the King! 'Tis the King! Tis the  
 He's the King! 'Tis the King! Tis the  
*cresc. e agitato*

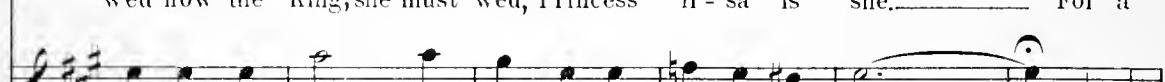
wed now the oth - er in - stead, Tis the King, yes the King, I must

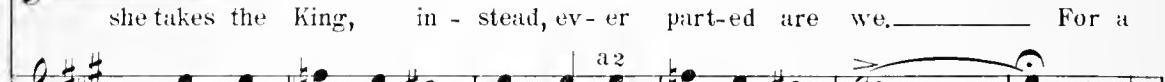
wed now the King, must wed and be part-ed from thee! \_\_\_\_\_.

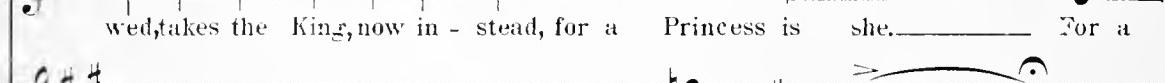
L.   
 A. wed now the King, she must wed, Princess Il - sa is she. \_\_\_\_\_ For a rall. a2

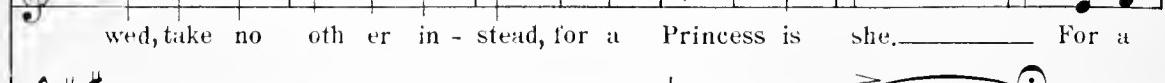
Fa.   
 Ge. wed now the King, she must wed, Princess Il - sa is she. \_\_\_\_\_ For a

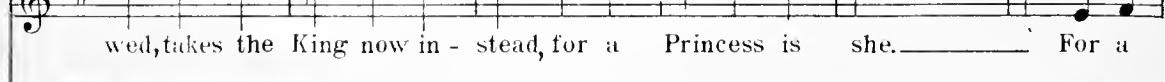
Mi.   
 Ri. wed now the King, she must wed, Princess Il - sa is she. \_\_\_\_\_ For a

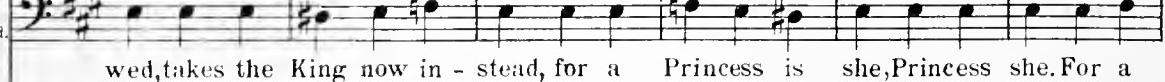
Fra.   
 she takes the King, in - stead, ev- er part-ed are we. \_\_\_\_\_ For a

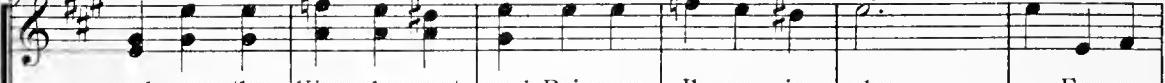
Wil.   
 Fer. wed,takes the King, now in - stead, for a Princess is she. \_\_\_\_\_ For a

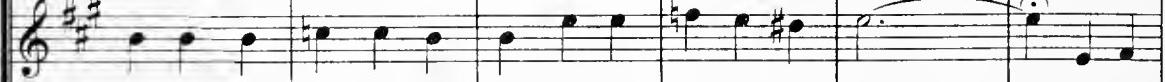
K.   
 wed,take no oth er in - stead, for a Princess is she. \_\_\_\_\_ For a

Mer.   
 Gr. wed,takes the King now in - stead, for a Princess is she. \_\_\_\_\_ For a

H.   
 Fred. wed,takes the King now in - stead, for a Princess is she,Princess she. For a rall.

  
 wed, now the King, she must wed, Princess Il - sa is she. \_\_\_\_\_ For a

  
 wed, now the King, she must wed, Princess Il - sa is she. \_\_\_\_\_ For a

  
 Princess she.

  
 mare.   
ff rull.

## Tempo I.

I  
A La-dy of high de - gree, can-not wed with such as

. La-dy of high de - gree, can-not wed with such as

Mi  
B La-dy of high de - gree, can-not wed with such as

La-dy of high de - gree, can-not wed with such as

La-dy of high de - gree, can-not wed with such as

K La-dy of high de - gree, can-not wed with such as

Mer  
Gr La-dy of high de - gree, can-not wed with such as

H  
Fred La-dy of high de - gree, can-not wed with such as

La-dy of high de - gree, can-not wed with such as

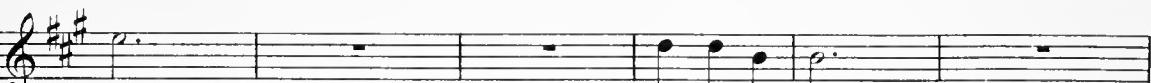
La-dy of high de - gree, can-not wed with such as

Tempo I.

Tempo I.

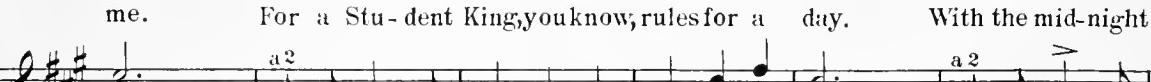
*Hca* (to Francis)  
Leave me now, prey!

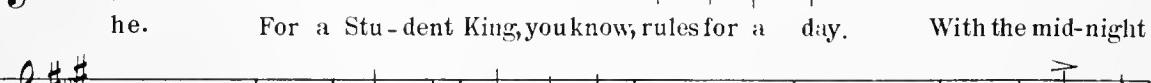
A.   
he. Rules for a day.

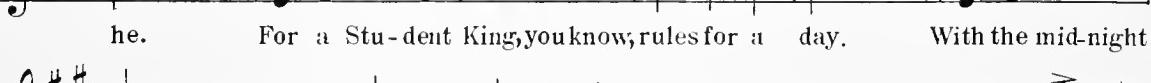
Fa.   
he. Rules for a day.

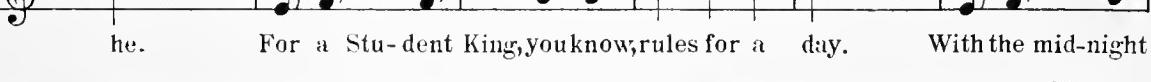
Mi.   
he. Rules for a day.

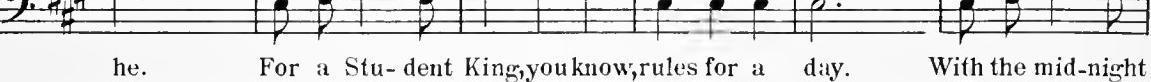
Fra.   
me. For a Student King, you know, rules for a day. With the mid-night

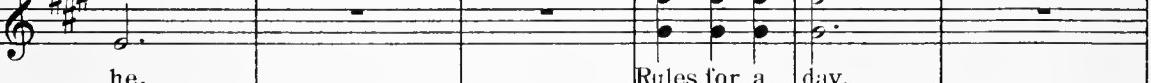
Wil.   
he. For a Student King, you know, rules for a day. With the mid-night

Fer.   
he. For a Student King, you know, rules for a day. With the mid-night

K.   
he. For a Student King, you know, rules for a day. With the mid-night

Mer.   
he. For a Student King, you know, rules for a day. With the mid-night

Gr.   
he. For a Student King, you know, rules for a day. With the mid-night

H.   
he. For a Student King, you know, rules for a day. With the mid-night

Fred.   
he. Rules for a day.

  
he. For a Student King, you know, rules for a day. With the mid-night


Love lost to - day, all my love I must now re - -  
*poco rall.* *a tempo*

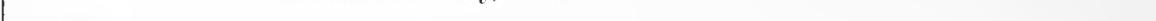
I. 

Fa. 

Ge. 

Mi. 

B. 

Fra. 

Wif. 

z. 

K. 

Merr. 

Gr. 

H. 

Fred. 

*poco rall.* *a tempo*

pass-es a - way. All her love he must now re - -  
 hour his pow'r pass-es a - way. All her love he must now re - -

*poco rall.* *a tempo*

I. sign. a pressando

A. sign. Nev - er can he be mine. So, for

Fa. Ge.

sign. Nev - er be his Col - um - bine.

Mi. B.

sign. Nev - er be his Col - um - bine.

Fra.

sign. Nev - er his Col - um - bine. So, for

Wil. Fred.

sign. Nev - er his Col - um - bine.

K.

sign. Nev - er his Col - um - bine. So, for

Mer. Gr.

sign. Nev - er be his Col - um - bine, Col - um - bine. So, for

He. Fr.

sign. Nev - er be his Col - um - bine, Col - um - bine.

sign. Nev - er be his Col - um - bine.

sign. Nev - er be his Col - um - bine.

Col - um - bine.

mf

*cresc. molto*

I. ev - er hearts must se - ver, meet - ing nev - er, vain en -

Fa. Ge. hearts must se - ver, meet - ing nev - er, vain en -

Mi. B. hearts must se - ver, meet - ing nev - er, vain en -

Fra. ev - er hearts must se - ver, meet - ing nev - er, vain en -

*cresc. molto*

Wil. Fred. hearts must se - ver, meet - ing nev - er a - gain, all en -

K. ev er hearts must se - ver, meet - ing nev - er a - gain, all en -

Mer. Gr. ev - er hearts must se - ver, meet - ing nev - er a - gain, all en -

He. Frd. So for ev - er meet - ing nev - er a - gain, all en -

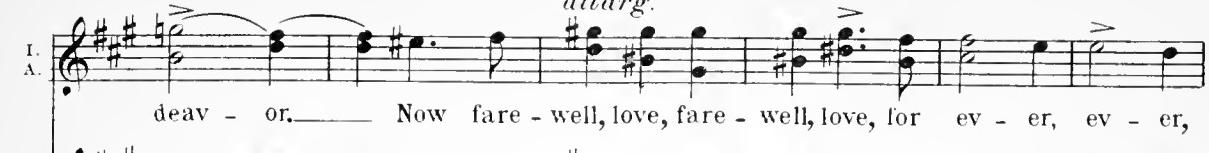
*cresc. molto*

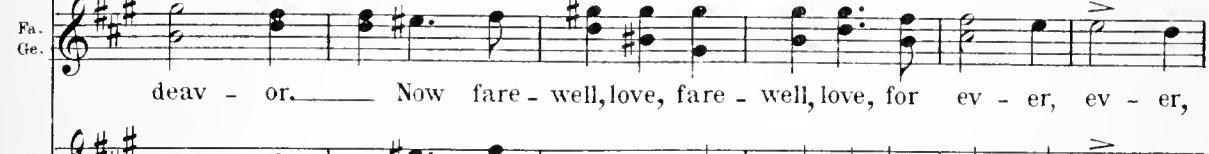
Meeting nev - er, vain en -

Meeting nev - er, vain en -

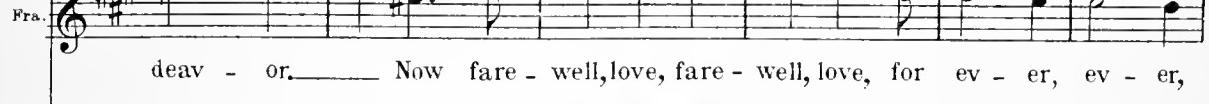
*cresc.*

Red. \*

I.  
A. 

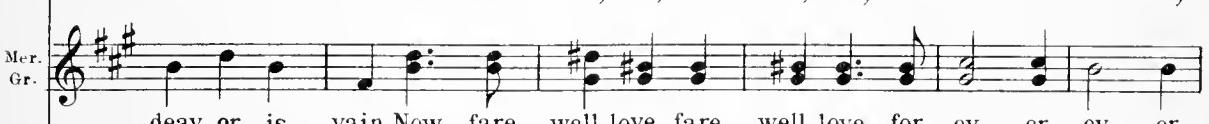
Fa.  
Ge. 

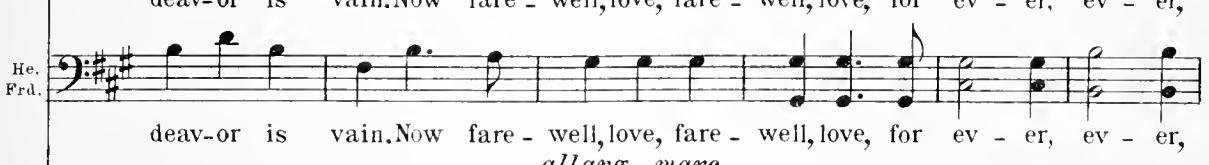
Mi.  
B. 

Fra. 

Wil.  
Fred. 

K. 

Mer.  
Gr. 

He.  
Frd. 





Col-um - bine!

*accel.*      *rall.*

I. A. nev-er thine, nev-er mine. Lost, lost to me, love of  
F. Ge. Part-ing ev-er, meet-ing nev-er Lost, lost to thee, Col-um  
M. B. Part-ing ev-er, meet-ing nev-er Lost, lost to thee, Col-um  
Fra. *accel.*      *rall.*  
nev-er thine, Col-um bine Lost, lost to me, Col-um  
Wil. Fred. nev-er thine, Col-um bine Lost, lost to thee, Col-um  
H. ev-er mine, Col-um bine Lost, lost to thee, Col-um  
Mer. Or. nev-er thine, Col-um bine Lost, lost to thee, Col-um  
He. Prd. nev-er thine, Col-um bine Lost, lost to thee, Col-um  
*ff rall.*  
Part-ing ev-er, meet-ing nev-er, Lost, lost to thee, Col-um  
Part-ing ev-er, meet-ing nev-er, Lost, lost to thee, Col-um

I.  
A.

Fa.  
Ge.

Mi.  
B.

Fra.

Wil.  
Fred.

K.

Mer.  
Gr.

He.  
Frd.

*bine.*

*rall.* >>> >

*accel*

*Re.* \* *accel molto al fine*

*Re.* \*

## Scene and Ensemble.

"The Kneipe"

Introducing

Words by  
FREDERIC RANKEN and  
STANISLAUS STANGE.

Songs: "So we drink!"  
and "The Jolly Miller."

Music by  
REGINALD de KOVEN

Allegro vivo.

The musical score consists of four staves. The top staff is for 'Students.' It has two parts: 'Tenors.' (top) and 'Basses.' (bottom). The middle staff is for 'Piano.' The bottom two staves are for 'Students.' (top) and 'Piano.' (bottom). The vocal parts have lyrics printed below them. The piano parts show harmonic progression with various chords and bass lines. Dynamics like 'f' (fortissimo), 'ff' (fortississimo), and 'cresc.' (crescendo) are indicated throughout the score.

Students.  
Tenors.  
Stu-dents draw near, Keep the steins brim-ming with foam - ing  
Basses.  
Students.  
Piano.

Allegro vivo.

beer, Till the lark's sweet roun - de - lay, Greets the gold - en god of

cresc.  
day. Stu-dents drink deep, and oft, we say, 'tis our Col-lege Kneipe gay.-

Stu - dents draw near, There with a tra, la, la, — la,

Mer - ri-ly sing - ing our Col - lege songs. With tra, la, la, — la,

W.  
Ferd.

All night to us be - longs..

Wilhelm & Ferd.  
a2  
Our King is not here.

Heinrich &amp; Fried.

a 2

Wilh. Students.  
Ferd. ff Tenors.

We're thirs-ty, 'tis clear! Bring beer! Yes beer! With tra, la,

Basses.



Maids. Sopranos. ff

With

la, la, Ea - ger - ly wait - ing for beer, and wine, With



Ferd. Wilh. Both.

Well drink! Come fill each emp-ty stein. Now

Fried. Hein.

Both.

Wilh.

Come fill! We'll drink!

each emp-ty stein.

tra, la, la, la, fill - ing each emp-ty stein.

tra, la, la, la, fill each emp-ty stein.

fill - ing

ff marc.



Allegro comodo.

Wilh.  
Ferd.

W.  
Fer.

Fer - di-nand, from you a song, one not too short, nor one too long. A

Heinrich.

Hein.  
Fried.

H.  
Fr.

Allegro comodo.

*poco rall.**a tempo deciso*

Ferd.

W.  
Fer.

song, a song! Were no wom-en on this earth, men and men here

H.  
Fr.

*poco rall.*

song, a song!

*poco rall.**fa tempo deciso*

der.

on - ly, With no one to check our "Wirth," Lord, we would be lone - ly!  
Hein.

II.

Students. Lord we would be lone - ly!

Ferd.

If they trouble cause and strife, al - so joy and plea-sure, Here's to sweet-heart,  
cresc.

Wilh.

home and wife! Drink to sweet-heart, home and wife! Each a priceless treasure! Come,  
Hein.

Ferd.

Wilh.

Tenors. a 2

Students. Basses. a 2

Drink to sweet-heart, home and wife! Come,  
Hein. Fried. Come,

Hein. Fried. Drink to

Ferd.

w.  
Fer.

broth - ers mine, we'll drink a stein, to them a stein! Well  
 drink, well

H.  
Fr.

To them a stein!

poco rall.

Allegro moderato con spirito.

Fer.

drink a health, in a laud-a-to-ry way, We'll drink till the day-light is

cresc.

dawn - ing, And praise the charm, of each sol - i - ta - ry fay, We'll

ff

cresc.

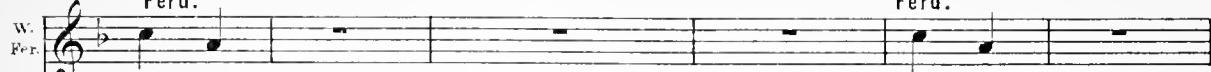
W. Fer. *rall* kiss ev -'ry one in the morn - ing. Well praise the charm of each  
 Hein. Fried. *ff*  
 H. Fr.

Students We'll praise the charm of each

*colla voce*

Wilh. We'll kiss in the morn - ing.  
 Ferd. sol - i - ta - ry fay, We'll kiss ev -'ry one in the morn - ing.  
 We'll kiss in the morn - ing.  
 sol - i - ta - ry fay, We'll kiss in the morn - ing.

Allegro vivace con brio.

Wilh.  
Ferd.

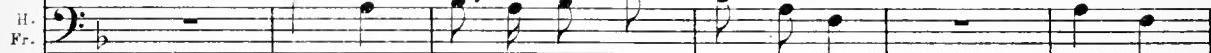
Ferd.

Bring beer!

Bring beer!

Hein.

Fried.



More beer! Or of thirst we'll surely die.

More beer!

1st Chor.

2d Chor.

Bring beer!

Or of thirst we'll surely die.

Bring beer!

More beer!

More beer!

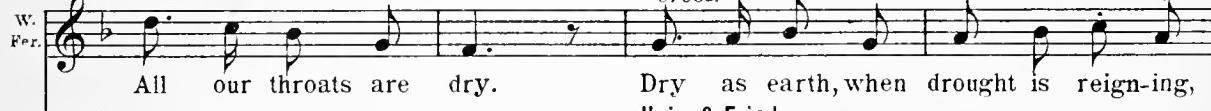
Allegro vivace con brio.



Wilh. &amp; Ferd.

cresc. a2

Ferd.



Dry as earth, when drought is reign-ing,

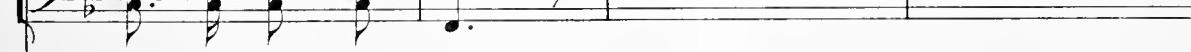
Hein. &amp; Fried.

cresc. a2

Hein.



All our throats are dry.



cresc.



W.  
Fr.

H.  
Fr.

All Students.  
Tenors.

Basses.

Maids.  
Sopranos.

Thirs-ty students all complaining. Buy beer! More beer! Drink we must or

die! Ha, ha, ha!

die! Ha, ha, ha! Drink we must or die!

hei!

More beer! Your care-less cry!

die!

All Basses.  
*rall.*

Drink we must or die!

Moderato.

Ferd. *Ferd.* Nev - er drink a glass too much,

Hein. *Hein.* Nev - er drink a glass too lit - tle,

Moderato. *2d Chorus.* Nev - er drink a glass too lit - tle,

Tenors. *1st Chorus.* Nev - er drink a glass too much,

Basses. Nev - er drink a glass too lit - tle, Nev - er drink a glass too much,

Moderato.

*cresc.*

Wilh. *rall.*

W. Ferd. Ferd. Drink in measure, that is pleasure, deem it such.

H. Hein. Fried. *rall.*

All Students. *f* *rall.* For all we students deem it such. If you

*rall.*

This musical score consists of six staves of music. The top four staves are in common time with a key signature of one sharp. The first staff (Ferd.) starts with a rest. The second staff (Hein.) begins with a eighth note followed by a quarter note. The third staff (Moderato.) has a eighth note followed by a quarter note. The fourth staff (Tenors.) has a eighth note followed by a quarter note. The fifth staff (Basses.) has a eighth note followed by a quarter note. The sixth staff (Moderato.) starts with a eighth note followed by a quarter note. The vocal parts are: Ferd., Hein., 2d Chorus (Tenors), 1st Chorus (Basses), Wilh., W. Ferd., Hein., Fried., All Students. The vocal parts sing the lyrics: "Nev - er drink a glass too much," "Nev - er drink a glass too lit - tle," "Nev - er drink a glass too lit - tle," "Nev - er drink a glass too much," "Nev - er drink a glass too lit - tle, Nev - er drink a glass too much," "Drink in measure, that is pleasure, deem it such," "For all we students deem it such. If you," and "If you." The score includes dynamic markings like *cresc.*, *rall.*, and *f*.

## Allegro giocoso a la Valse.

Maids.

Students. Tenors.

But this  
love a pret - ty lit - tie maid - en, What's the harm in a kiss? But this  
Allegro giocoso a la Valse.

*f*

ve - ry pret - ty lit - tie maid - en, May de - ny you that bliss.

Wilh. Ferd.  
a 2.

w. Fer. Pret - - ty maid, now give a kiss!

Sopr. Tra, la, la, la, la, la, la, la, la, When you

Ten. Tra, la, la, la, la, la, la, la, When you

Basses. Tra, la, la, la, la,

Sopr.

woo a pret - ty lit - tle maid - en, You must not go too far.

Ten.

Bass.

too far.

Wilh.

W.  
Fer.

Ferd.  
Oh! what bliss, in a kiss!

Hein.

H.  
Fr.

Fried.

Tra, la, la, la, la, la, la, la. When you

Tra, la, la, la, la, la, la, la. When you

Tra, la, la, la, la. When you

Ferd.

W.  
Fer.

H.  
Fr.

Don't ask Mam - ma. Now

kiss a pret-ty lit - tle maid - en, Oh! you don't ask Mam - ma!

kiss a pret-ty lit - tle maid - en, Oh! you don't ask Mam - ma!

*sff* *sff*

Meno mosso.

Fer.

while we drink one beer, We would from Friede-rich have a

Hein.

Friederich.

Allegro moderato deciso.

song. A song we'd hear. In win-ter ice, and many reasons

Students. A song,

A song, a song we'd hear.

Allegro moderato deciso.

*ff*

*f colla voce*

cresc.

Fr. snow a-bound: Two rea-sons good for drinking; And in each sea-son  
why we drink, And each one gives us pleasure: A friend, good wine, or

cresc.

Fr. may be found, an e-qual one, I'm thinking. In Spring-time bright, and  
when we think We've won or lost a treasure; In youth or age; when

Fr. Summer hot, Gam - bri - nus at us wink-ing, In Au-tumn wine is  
hot or dry, We need a brimming mea-sure. A thousand oth-er

ff

Fr. not for-got. So we

a tempo

Wilh. Ferd. with Ten. *rall. e dim.* pp *a tempo*

Students. The whole year round we're drinking. La, la, la, la,  
Hein. with 1st Bass. And each one gives us pleasure.

*rall. e dim.* a tempo

cresc.

Fr. drink, — and we drink, — When the Win-ter days are cold-est, So we

La, la,

Fr. drink, — yes we drink, — of the Autumn wine the old - est. So we

La, la,

Fr. ff drink, we drink, yes we drink, we drink, ev - ry sea - son has its

So we drink, Yes we drink, la, la, la, la,

*ff allarg.*

Fr. rea - son; And each one is the best of all, To hear old Bac-chus  
 la, la, la.

*allarg.**rall.*

call.— So we drink! all the season round. So we drink. Full drink.

So we drink, so we drink.

Wilh. Ferd.

*a 2*

Our Student King draws nigh. With

A mer-ry song!

Juchhei!

Hein. &amp; Fried. with Basses.

mer-ry song!

*animando*

Allegro giocoso.

Students  
Ferd., Wilh. & Tenors.

Wilh.  
Ferd.

Hoch! Hoch! Hoch! Our Student King shall reign to-day! With Hoch! Hoch! Hoch! What

Hein., Fried. &amp; Basses.

Allegro giocoso.

Wilh., Ferd. a 2.

eer he wills, we must o - bey! Who loves not wom-en, wine and song, Re -

Hein. &amp; Fredk. a 2.

Students.

Wilh., Ferd. &amp; Tenors.

mains a fool the whole life long. Then hail to our Student King: right

Hein. Fried. &amp; Basses.

**211**      *its*  
**Soprano 1 & 2.**

Fran. *rall.*  
greet you, my brothers your Student King, shall he now dance or sing?  
*rall.*

Wilh. & Ferd.  
Wilh. Ferd. *rall.* You can't go wrong! The mil - ler leads a  
Hein. Fried.  
Hein. Fredk. *rall.* You can't go wrong!  
Students Tenors  
Basses.

*rall.* Allegro moderato.

*rall.* Allegro moderato.

Wilh. And Hein.  
jol - ly life, —  
Jo - ly life, jol - ly life, jol - ly life.  
jol - ly life.

Francis.

Francis.

Fran. jol - ly

Wilh. naught knows he of care or strife,

Hein.

2d Chorus. All Students.

jol - ly life, jol - ly life, jol - ly

cresc.

Fran. life Wilh. Sing ho, a

Wilh. Ferd. Ferd. To see the grist is safe - ly ground,

Hein. Fried. Hein. Fried. Fried. jol - ly life.

life. He'll watch the mill-wheel

jol - ly life. 2nd Chorus.

f

*a poco cresc.*

Fran. jol - ly life, and while the mill - wheel swift - ly turns,

With Ferd. and while the mill - wheel swift - ly turns,

Hein. Fried.

turn-ing round, His

*mf a poco cresc.*

*poco sosten. con sentimento*

Fran. In dreams of her, of

With. Ferd. In dreams of her, of

Hein. Fried.

loy - al heart with in him burns. *(Humming)*

*poco sosten. con sentimento*

Fra.  
W.  
Fr.  
H.  
Fr.

whom he yearns: the maid-en of the mil-ler, The  
 whom he yearns: the maid-en of the mil-ler, The

Would I were the maid!  
 Ah! ah,

Fra.  
W.  
Fr.  
H.  
Fr.

maid! The man! He  
 maid! The man! He

Bet-ter be the man!  
 yes, to be the maid! Ah! I'd like to be the man!

Fra.

W.  
Fer.

H.  
Fr.

Allegro comodo.

*Wilh. Ferd. & Tenors.*

*Click, clack, click, clack, click, clack, click, clack, click, clack,*

*Click, clack,*

*Hein. Fried. & Basses.*

*Click, clack, click, clack, click, clack, click, clack, click, clack,*

*Allegro comodo.*

*Sing hey! for the jol-ly, jol-ly*

Fra.

mil - ler, who war - bles and war - bles a song, While the

click, clack, click, clack, click, clack, click, clack, click, click, clack,

click, clack, click, clack, click, clack, click, clack,

click, clack, click, clack, click, clack, click, clack, click, click, clack,

Fra.

mill - wheel goes: click, clack, click, clack, and the old mill - wheel goes:

click, clack, click, clack,  
click, clack, click, clack,  
click, clack, click, clack,  
click, clack,

click, clack, click, clack,  
click, clack, click, clack,  
click, clack, click, clack,  
click, clack,

click, click, clack. Sing hey! Goes

Wilh. Ferd. Hein. Fred.

Goes: click, clack, click, clack,

Students only

click, click, clack, goes: click, clack, click, clack, click, clack, click, clack, click, goes: clack, goes:

W. Fer.

H. Fr.

Fra.

Fra. click, clack, the whole day long. Sing hey! for the jolly, jolly

W.  
F. T. click, clack, the whole day long.

H.  
Fr. Sing

click, clack, click, clack,  
click, clack, the whole day long, click, click, clack, click, clack,  
long, clack, click, clack, click, clack,

mil - fer, Who war - bles, who war - bles a song. Sing

W.  
F. T. Sing

hey! for the jolly, jolly mil - fer.  
click, clack, click, clack, click, clack, click, clack, click, click, clack,  
click, clack, click, clack, click, clack, click, clack, click, clack,

Fra. hey! for the mer-ry maid-en. Sing

w.  
Fer. hey! for the mer-ry maid-en. Sing hey! for the mer-ry maid-en.

H.  
Fr.

Sing hey for the maid-en Sing

for the mer-ry maid-en

Fra. rit. a tempo  
hey! for the mer-ry maid-en.

w.  
Fer. rit. a tempo  
for the mer-ry maid-en. Sing hey! for the bus-y, bus-y

H.  
Fr. rit. a tempo  
for the mer-ry maid-en. Sing click, clack, click, clack,

rit. a tempo  
hey! Sing click, clack, click, clack,

rit. a tempo  
click, clack,

rit. a tempo

*p*

Fra. Sing hey! for the bus - y, bus - y mill-wheel,  
 W. mili-wheel turn - ing. Sing

H.  
Fr.

click, clack, click, clack, *pp* click, clack, click, clack, click, clack, clack,

click, clack, click, clack, click, clack, click, clack, click, clack, clack,

click, clack, click, clack, click, clack, click, clack, click, clack,

click, clack, click, clack, click, clack, click, clack, click, clack,

*rall.* e *dim.* - - - -

hey! for the bus-y, bus-y mill-wheel turn-ing, turn-ing and turn-ing a - *pp*  
 W. hey Turn - ing and turn - ing a -

H.  
Fr.

Sing hey!

click, clack, click, clack. *dim. e rall.*

click, clack. click, clack, click, clack.

click, clack, click, clack.

*dim. e rall.*

*dim. e rall.*

Fra. *a tempo*

round. Sing hey! for the bus-y, bus-y

W.  
F.r.

round.

H.  
Fr.

*a tempo* Sing

click, clack, click, clack, click, clack, click, clack, click, clack, click, clack,  
 click, clack, click, clack, click, clack, click, clack, click, clack,

click, clack, click, clack, click, clack, click, clack, click, clack, click, clack,

*a tempo* *dim. e rall.*

*mf*

### **Dialogue.**

Fra. mill-wheel turn-ing, turn-ing, turn-ing a-round.  
 W. Fer. Sing hey! the mill-wheel turn-ing a-round.  
 H. Fr. hey for the bus-y, bus-y mill-wheel turn-ing a-round.  
 click, clack, click, clack, click, clack,  
 click, clack, click, turn-ing a-round.  
 click, clack, click, clack, click, clack, turn-ing a-round.

## Allegro più moto.

*mf* Francis.

Fra. We all are brothers, our hearts are one an - others, Each to the  
With. Ferd.

W. Fer. We all are brothers, our hearts are one an - others, Each to the  
H. Fr. Hein. Fried.

Allegro più moto.

oth-er for - ev - er will be true.

W. Fer. oth-er for - ev - er will be true. We all are broth-ers, our  
H. Fr.

rall. e dim.

Fra. Each to the oth-er now for - ev - er will be

W. Fer. hearts are one an - oth-ers, Each to the oth-er now for - ev - er will be  
H. Fr.

rall. e dim.

Fra. true! Our hearts are one an - oth - ers, Students. Wilh. & Ferd. Students. Tenors.

*f deciso a tempo*

Students. We are all brothers, Our hearts are one an - oth - ers, Each Basses.

*mf* Hein. & Fried.

*deciso a tempo*

Fra. for - ev - er will be true! We all are Wilh. Ferd. with Tenors.

Stud.

to the oth - er for - ev - er will be true! We all are Hein. Fried. with Basses.

*cresc.* *dim.* *pp*

Fra. broth - ers, our hearts are one an - oth - ers, Each to the Wilh. Ferd.

broth - ers, our hearts are one an - oth - ers, Each to the Hein. Fried.

*cresc. molto*

*cresc.*

Fra. *f* *rall. e dim.*

oth - er now for - ev - er will be true! Come place your hand in  
Wilh. Ferd. with Tenors.

oth - er now for - ev - er will be true! Come place your hand in  
Stud.

Hein. Fried. with Basses.

mine, good com - rades tried and true!

mine, good com - rades tried and true!

*rall. e dim.*

sempr. dim. e rall.

Fra. *p* *rall. e dim.*

225  
Song.

Words by

FREDERIC RANKEN and "Nudel, Nudel, Nup, Nup!"  
STANISLAUS STANGE.

Ilsa and Chorus.

Music by

REGINALD de KOVEN.

Tempo di Valse Vivace.

Piano. { *f giocoso* cresc. *ff*

Ilsa. { *mf* Allegro moderato.

1. I once knew a stu - dent, in  
2. He once met a mai - den, a

love then was he: With a tra - la - la - la,  
sweet, pret - ty miss; } Who With

1. & 2. Sopranos

Principals and Chorus Tra-la - la.  
Tenors. { *ff* *mf*

Basses.

said, "I am pru - dent and good as can be;" With a tra-la - la - la - la -  
love o - ver - la - den, He begged for a kiss; } Tra-la -

la. { "To - bae - co and drinking to me are un-known," }  
 She said proudly spurning, You ask this of me;" With a  
 a 2

tra - la - la - la, and a tra - la - la - la. { "Of girls ne - ver think-ing, my  
 This lane has a turn - ing, where

Moderato.

true love you own," } With a tra - la - la - la, la - la - la. Oh!  
 no one can see;" Tra-la - la.

Moderato.

rall. f

## Tempo di Valse.

Nu-del, nu-del, nu-del, nup, nup, oh! what did she think, Oh!

*mf*

nu-del, nu-del, nu-del, nup, nup, just no-tice my

wink! Principals and Chorus. Now what did she think?

1&2d. Sopr. a 2 Oh! nudel, nu-del, nu-del, nup, nup, Now what did she think? nudel

Tenors. -

Basses. la, la, la, la!

1. No-tice my wink! D.C. nu-del nup,nup,

nup,nup, nu-del nup,nup, D.C. nup,nup, nu-del nup,nup,nudel

D.C.

ff > > >

No - tice my wink!

nu - del, nu - del, nu - del,      nup,      nup,      Oh!

*ff* > > >      *marc.*

nu - del, nu - del, nu - del,  
nu - del, nu - del, nu - del,      *ff* > > >  
nu - del, nu - del, nu - del,

*ff*

No - tice my wink!  
nup, nup,      no - tice,      no - tice      the      wink!

*f* > > >      *ff*

"...the 'The Student King' Solo"

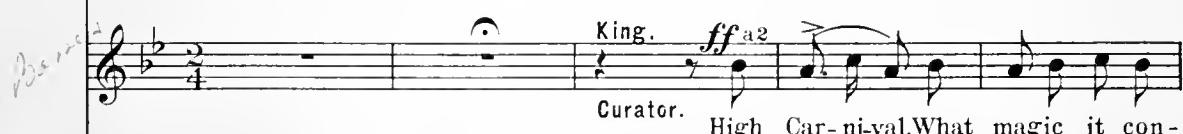
## Finale III.

Words by  
FREDERIC RANKEN and  
STANISLAUS STANGE.

Music by  
REGINALD de KOVEN.

Allegro con brio.

Francis.



Allegro con brio.



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1.

A. High car - ni - val, high car - ni - val! Now mis - chief

F.A.  
B. High car - ni - val! Now mis - chief

Fr. tains. High car - ni - val! The King of mis - chief

Wil.  
Ferd. tains. High car - ni - val, high car - ni - val! The King of mis - chief

K.  
C. tains. High car - ni - val! The King of mis - chief

Mer.  
Gr. tains. High car - ni - val! The King of mis - chief

He.  
Fried. tains. *the King* The King of mis - chief

High car - ni - val, high car - ni - val! Now mis - chief

tains. The King of mis - chief

I.      reigns!

F.A.      reigns!

B.

Fr.

reigns!      The custom of Bo - he-mia, Its praises loud - ly sing, Doth

Wil.  
Ferd.

reigns!      The custom of Bo - he-mia, Its praises loud - ly sing, Doth

K.  
C.

reigns!      The cus-tom of Bo - he-mia, Its praises loud - ly sing, Doth

Merr.  
Gr.

reigns!

He.  
Fried.

reigns!      The custom of Bo - he-mia, Its praises loud - ly sing, Doth

reigns!

(Students only)

reigns!      The cus-tom of Bo - he-mia, Its praises loud - ly sing, Doth

The musical score consists of ten staves. The top five staves are vocal parts: I. (soprano), F.A. (mezzo-soprano), B. (alto), Fr. (tenor), and K.C. (bass). The bottom five staves are instrumental: Merr. Gr. (piano), He. Fried. (string bass), and two staves for the piano (treble and bass clef). The vocal parts sing the lyrics "reigns!" and "The custom of Bo - he-mia, Its praises loud - ly sing, Doth". The piano parts provide harmonic support with chords and rhythmic patterns. Measure numbers 1 through 10 are indicated above the staff lines.

I. A.

The custom of Bo-

Fa. B.

The custom of Bo-

Fr.

hold: the King of Carni-val must be a Student King. The custom of Bo-

Wil. Ferd.

hold: the King of Carni-val must be a Student King. The custom of Bo-

K. C.

hold: the King of Carni-val must be a Student King. The custom of Bo-

Mer. Gr.

The custom of Bo-

He. Fried.

hold: the King of Carni-val must be a Student King. The custom of Bo-

The custom of Bo-

hold: the King of Carni-val must be a Student King. The custom of Bo-

*ff*

Detailed description: The image shows a musical score for a choral piece. It consists of six staves, each representing a different character or part. The parts are: I. (top staff), A., Fa., B., Fr., Wil., Ferd., K., C., Mer., Gr., He., and Fried. The music is in common time and has a key signature of one flat. The vocal parts sing in unison. The lyrics are: "The custom of Bo-", followed by a repeat of "The custom of Bo-", then "hold: the King of Carni-val must be a Student King. The custom of Bo-", which is repeated for each character. The score ends with a dynamic marking of *ff* (fortissimo).

*cresc. e rall.*

I. A. he-mia, It's prais - es now sing, Doth hold: the King of Car-ni-val, Must  
 F.a. B. he-mia, It's prais-es now > a 2  
 he-mia, It's prais-es loud - ly sing, Must

Fra. he-mia, It's prais-es loud - ly sing, Doth hold: the King óf Car-ni-val, Must

W. Ferd. he-mia, It's prais-es loud - ly sing, Must

K. C. he-mia, It's prais-es loud - ly sing, a 2  
 Must

M. G. he-mia, It's prais-es loud - ly sing, a 2  
 Must

H. Fr. he-mia, It's prais-es loud - ly sing, Must a 2  
 he-mia, It's prais-es loud - ly sing, Must

cresc. e rall.

*a tempo**cresc.* *e* *pressando*

1. A. be a Stu-dent King. Must be a Student

Fa. B. be a Stu-dent King. Must be a Student

Fra. be a Stu-dent King. Must be a Student

W. Ferd. be a Stu-dent King, must be a Student King. Must be a Student

K. C. be a Stu-dent King, must be a Student King. Must be a Student

M. G. be a Stu-dent King, must be a Student King. Must be a Student

H. Fr. be a Stu-dent King, must be a Student King. Must be a Student

be, High Car-nival, High Car-ni-val

be, High Car-nival, High Car-ni-val

-

*a tempo* *cresc.* *e* *pressando*

-

1.  
A.

Fa.  
B.

Fra.

w.  
Ferd.

K.  
C.

M.  
G.

H.  
Fr.

King.  
So let your voices

King.  
So let your voices

King.  
So let your voices

King, Must be a Student King. So let our voices

King, Must be a Student King. So let our voices

King, Must be a Student King. So let our voices

King, Must be a Student King. So let our voices

King, Must be a Student King. So let our voices

High Car - ni-val, High Car - ni-val! We sing, we

High Car - ni-val, High Car - ni-val! We sing, we

a 2.

ring and sing! High Carni-val, High Carni-val! Let now our voices

Fra.  
B.

ring and sing! High Carni-val, High Carni-val! Let now our voices

Fra.

ring! High Carni-val, High Carni-val! Let now our voices

W.  
Ferd.

ring and sing! High Carni-val, High Carni-val! Let now our voices

K.  
C.

ring! High Carni-val, High Carni-val! Let now our voices

M.  
G.

ring! High Carni-val, High Carni-val! Let now our voices

H.  
Fr.

ring! High Carni-val, High Carni-val! Let now our voices

sing, High Carni-val, High Carni-val! Let now our voices

sing, High Carni-val, High Carni-val! Let now our voices

*fif*

*rall.*

*a tempo*

A. ring! Hail to our Stu-dent King! The cu-stom of Bo -

Fa. ring! Hail to our Stu-dent King! The cu-stom of Bo -

B. ring! Hail to our Stu-dent King! The cu-stom of Bo -

Fra. ring! Hail to our Stu-dent King! The cu-stom of Bo -

w. Ferd. ring! Hail to our Stu-dent King! The cu-stom of Bo -

K. c. ring! Hail to our Stu-dent King! The cu-stom of Bo -

M. G. ring! Hail to our Stu-dent King! The cu-stom of Bo -

H. Fr. ring! Hail to our Stu-dent King! The cu-stom of Bo -

ring and sing! Hail to our Stu-dent King! The cu-stom of Bo -

ring and sing! Hail to our Stu-dent King! The cu-stom of Bo -

*rall.*

*a tempo*

*cresc.*

1. A. he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

Fa. he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

Fra. he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

W. Ferd. he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

K. C. he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

M. G. he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

H. F. he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

*cresc.*

*a tempo*

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I.  
A.

Fa.  
B.

Fra.  
be a Stu-dent King.

W.  
Ferd.

K.  
C.

M.  
Fr.

H.  
Fr.

be a Stu-dent King.

*a tempo*

*accel.*

2687







